MENANDER

VOLUME I

EDITED AND TRANSLATED BY

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DYSKOLOS

(The Peevish Fellow)

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Manuscripts

B = *P. Bodmer* 4, the second play (between *Samia* and *Aspis*) in a papyrus codex of the third century A.D. It is a virtually complete text of the play. First edition: V. Martin, *Papyrus Bodmer IV. Ménandre: Le Dyscolos*, Cologny-Geneva 1958, with photographs.[1] Subsequently two tiny scraps that had been detached from one page of this codex, containing bits of lines 756–63, 806–10, and 773–77, were identified and published by R. Kasser and C. Austin in *Papyrus Bodmer XXVI. Ménandre: Le Bouclier*, Cologny-Geneva 1969, 48 f., with a photograph.

Berl. = *P. Berlin* 21199, a scrap of papyrus from Hermupolis dating from the sixth or seventh century A.D., and containing the beginnings of lines 452–57 and the ends of 484–89. First edition: H. Maehler, *ZPE* 4 (1969), 113, with a photograph.

H = a fragment of vellum codex, also from Hermupolis, written in the fourth century A.D. and now in Oxford (Bodleian Library, Gr. Class, g. 50 [P]). It contains the beginnings of lines 140–50 and the ends of 169–74. First edition: B. Grenfell and A. Hunt,

[1] W. E. Blake's edition (New York 1966) also contains photographs.

Mélanges Nicole, Geneva 1905, 220 ff.; no photograph has been published.

O = *P. Oxyrhynchus* 2467, two tiny scraps of papyrus from the second century A.D., containing the ends of lines 263–72 and 283–90. First edition: E. G. Turner, *The Oxyrhynchus Papyri* 27 (1962), 137, with a photograph.

Oslo = *P. Oslo* 168, a tiny scrap of papyrus roll from an unknown source. Dating to the third or second century B.C., it is by far the earliest fragment of the *Dyskolos* yet known. It contains portions of lines 766–73. First edition: S. Eitrem and L. Amundsen, *Papyri Osloenses* 3 (1936), 259, publishing it as an unidentified literary fragment. Identification, as well as its correct dating, was achieved by J. Lenaerts, *Papyrus Littéraires Grecs* (*Papyrologica Bruxellensia* 13 [1977]), 23 ff., where the scrap is republished with a photograph.

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Of the *Dyskolos*' original 969 lines, only nine (650–53, 703–7) are totally lost, and another twenty or so are damaged beyond even ramshackle repair. No other play by Menander is preserved in a state so near completeness. Furthermore, the Bodmer papyrus prefixes to its text a short verse hypothesis or plot-summary, a didascalic notice, and a cast-list. The hypothesis is attributed on the papyrus to Aristophanes of Byzantium, the famous editor and scholar who worked at Alexandria in the second half of the third and the beginning of the second centuries B.C. This attribution is clearly spurious (cf. Handley's

edition of the play, pp. 121 ff.; and R. Pfeiffer, *History of Classical Scholarship*, Oxford 1968, 190 ff.), for the scansion and language of the hypothesis excite suspicion, and the précis of the plot is inaccurate. It names only Sostratos, for example, as Knemon's rescuer from the well, and then makes Knemon play a part in arranging the marriage between Gorgias and Sostratos' sister. The cast-list seems to be more reliable, whatever its origins may have been. It purports to list the speaking characters of the play in their order of appearance, with brief identifications attached to most of them. If Sostratos' mother had a small speaking part in the *Dyskolos*, as I now believe likely (see the critical apparatus on line 430), her omission from the list between Getas and Simiche is its one real inaccuracy.

It is the didascalic notice, however, which provides information of true value. The material from which it derives was assembled in Alexandria not long after Menander's death from the public records of Athens. Although the text as we have it on the papyrus contains an irritating corruption, its fairly certain emendation enables us to date the play's first production to a winter's day early in 316 B.C., when in the dramatic competition that formed an important part of the festival of the Lenaea the *Dyskolos* won first prize. Menander was then in his middle twenties, a playwright with between four and eight years' practical experience. Did he deserve this early—and apparently not often repeated—success?

ΑΡΙΣΤΟΦΑΝ(ΟΥΣ) ΓΡΑΜΜΑΤΙ[Κ](ΟΥ) Η ΥΠΟΘΕΣΙΣ

ἔχων θυγατέρα δύσκολος μητρὸς μέν, ἣν
ἔγημ' ἔχουσαν υἱόν, ἀπελείφθη τάχος
διὰ τοὺς τρόπους, μόνος δ' ἐπ' ἀγρῶν διετέλει.
τῆς παρθένου δὲ Σώστρατος σφοδρῶς ἐρῶν
προσῆλθεν αἰτῶν· ἀντέπιφθ' ὁ δύσκολος.
τὸν ἀδελφὸν αὐτῆς ἔπιθεν· οὐκ εἶχ' ὅ τι λέγοι
ἐκεῖνος. ἐμπεσὼν δὲ Κνήμων εἰς φρέαρ
τὸν Σώστρατον βοηθὸν εἶχε διὰ τάχους.
κατηλλάγη μὲν τῇ γυναικί, τὴν κόρην
τούτῳ δ' ἐδίδου γυναῖκα κατὰ νόμους ἔχειν.
τούτου δ' ἀδελφὴν λαμβάνει τῷ Γοργίᾳ
τῷ τῆς γυναικὸς παιδί, πρᾶος γενόμενος.

ἐδίδαξεν εἰς Λήναια ἐπὶ Δημογένους ἄρχοντ(ος) καὶ ἐνίκα. ὑπεκρίνατο Ἀριστόδημος Σκαρφεύς. ἀντεπιγράφετ(αι) Μισάνθρωπος.

Hypothesis and didascalic notice taken from the Bodmer papyrus.

Hypothesis 1 *μέν, ἣν* Bingen, Pfeiffer: *μονην* B. 2 Corr. van Groningen: *ετημεν* B. 5 Corr. Mayer, Pfeiffer: *αντετιφθ'* B. 6 *ἔπιθεν* Diano, London seminar: *επειθεν* B. *οτιποει* B, with *λεγοι* added in margin. 10 *τηγγυναικα* B. *ἔχειν* Lloyd-Jones: *ερων* B. 11 *τουτω* B.

Didascalic notice *Δημογένους* ed. pr.: *διδυμογενης* B. *Σκαρφεύς* ed. pr.: *σκαφευς* B. *αντεπιγραφετ'* B.

HYPOTHESIS
BY ARISTOPHANES THE SCHOLAR[1]

A peevish man, who had a daughter, soon
Was left through his behaviour by his wife,
Already mother of a son. He lived
A hermit in the country. Sostratos
Fell madly for the girl. He came and asked.
The peevish man resisted. He won over
Her brother, who was at a loss for words.
Knemon fell in a well, was quickly helped
By Sostratos. He made up with his wife
And gave away the girl as legal wife
To him, whose sister then on Gorgias,
His wife's son, he bestowed, now mollified.

(DIDASCALIC NOTICE)

(Menander) produced (this play) at the Lenaea festival when Demogenes was archon[2] and won first prize. Aristodemus of Scarphe[3] was his principal actor. It has an alternative title '*The Misanthrope*'.

[1] This attribution to Aristophanes of Byzantium is spurious: see above, p. 177 f.

[2] Demogenes was eponymous archon of Athens from summer 317 to summer 316, and the Lenaea festival was celebrated each year in January. The date of the play's first production was thus January 316 B.C.

[3] This actor is otherwise unknown. Scarphe, otherwise known as Scarpheia, was an important town in Locris near Thermopylae. It was the birthplace of another comic actor who won fame in Athens, Lycon, active in the 320s.

ΤΑ ΤΟΥ ΔΡΑΜΑΤ(ΟΣ) ΠΡΟΣΩΠΑ

Πάν, ὁ θεός
Χαιρέας, ὁ παράσιτος
Σώστρατος, ὁ ἐρασθείς
Πυρρίας, ὁ δοῦλος

Κνήμων, ὁ πατήρ
παρθένος θυγατὴρ Κνήμων(ος)
Δᾶος
Γοργίας, ὁ ἐκ μ[η]τρὸς ἀδελφ[ός
Σίκων μάγειρος
Γέτας, ὁ δοῦλο[ς
Σιμίχη γραῦς
Καλλιππίδης π[α]τὴρ τοῦ Σωστράτ[ου

Cast-list, as it appears in the Bodmer papyrus.

After Γέτας, ὁ δοῦλος the entry μήτηρ Σωστράτου seems to have been omitted (see on line 430). B here and elsewhere has σιμικη (see on 636).

DRAMATIS PERSONAE, in order of speaking:

The god Pan, speaker of the prologue
Chaireas, a friend of Sostratos[1]
Sostratos, a young man in love
Pyrrhias, a slave in Sostratos' family
Knemon, the peevish old fellow
Knemon's daughter, still unmarried
Daos, the slave of Gorgias
Gorgias, a young farmer, half-brother to Knemon's daughter
Sikon, a cook
Getas, a slave in Sostratos' family
Sostratos' mother[2]
Simiche, an old woman, Knemon's slave
Kallippides, Sostratos' father

Mute characters: a group of people accompanying Sostratos's mother to the sacrifice at the shrine of Pan (these include Plangon, Sostratos' sister; Parthenis, a hired girl-piper; and two male slaves, Donax and Syros); Myrrhine, Knemon's wife and Gorgias' mother by a former marriage; the piper who accompanies the scene from 880 to 958; and—if it can be called a mute—the sheep brought by Sikon on his first appearance. There is a conventional chorus of tipsy revellers, characterised here as Pan-worshippers, to perform the entr'actes.

[1] The cast-list in the papyrus identifies Chaireas as a 'parasite' (see the note after line 49). If this identification has any authority—and of that we cannot be certain—its implication will be only that Chaireas' friendship for Sostratos was bought rather than freely given.

[2] Omitted by the cast-list in the papyrus.

ΔΥΣΚΟΛΟΣ

(SCENE: Phyle, a village about thirteen miles north-west of Athens on the slopes of Mount Parnes. A country lane, backed by three buildings. In the centre is a shrine dedicated to Pan and the Nymphs. On one side of it (spectators' left, probably) is Knemon's farmhouse; on

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ΠΑΝ

(KT fr. 115) τῆς Ἀττικῆς νομίζετ' εἶναι τὸν τόπον,
Φυλήν, τὸ νυμφαῖον δ' ὅθεν προέρχομαι
Φυλασίων καὶ τῶν δυναμένων τὰς πέτρας
ἐνθάδε γεωργεῖν, ἱερὸν ἐπιφανὲς πάνυ.
τὸν ἀγρὸν δὲ τὸν [ἐ]πὶ δεξί' οἰκεῖ τουτονὶ
Κνήμων, ἀπάνθρωπός τις ἄνθρωπος σφόδρα
καὶ δύσκολος πρὸς ἅπαντας, οὐ χαίρων τ' ὄχλῳ—
" ὄχλῳ " λέγω; ζ[ῶ]ν οὗτος ἐπιεικῶς χρόνον
πολὺν λελάληκεν ἡδέως ἐν τῷ βίῳ
οὐδενί, προσηγόρευκε πρότερος δ' οὐδένα
πλὴν ἐξ ἀνάγκης γειτνιῶν παριών τ' ἐμέ,

In the apparatus to this play, those corrections and supplements whose author is not named were made by the ed. pr., V. Martin, *Papyrus Bodmer IV. Ménandre: Le Dyscolos*, Cologny-Geneva 1958. 10 οὐδενί Diano, Lloyd-Jones: οὐδεν B.

DYSKOLOS

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the other, Gorgias' farmhouse. The time is early morning.)

(The god Pan enters from his shrine, to deliver the prologue.)

PAN

Imagine that the scene's in Attica—
It's Phyle—and the shrine from which I come
Belongs to the villagers and people who
Can farm the rocks here; it's a holy place
Of great renown.[1] This farm here on the right's[2]
Where Knemon lives, a hermit of a man,
Peevish to everybody, loathing crowds—
' Crowds ' do I say? He's lived a good long time
And never spoken willingly to anyone
In his life, never been the first to greet a man,
With one exception: me, his neighbour, Pan.

[1] The shrine of Pan and the Nymphs at Phyle was indeed celebrated, but for the purposes of his play Menander is forced to alter its site from the steep cliff face on the side of a gorge, where it was in real life (cf. Handley's edition of the *Dyskolos*, pp. 24 f.; a photograph of it forms the frontispiece to Bingen's second edition of the play), to a country lane bounded by farms.

[2] Pan's right, presumably, and the audience's left; but the wording is ambiguous.

τὸν Πᾶνα. καὶ τοῦτ' εὐθὺς αὐτῷ μεταμέλει,
εὖ οἶδ'. ὅμως οὖν, τῷ τρόπῳ τοιοῦτος ὤν,
χήραν γυναῖκ' ἔγημε, τετελευτηκότος
αὐτῇ νεωστὶ τοῦ λαβόντος τὸ πρότερον
ὑοῦ τε καταλελειμμένου μικροῦ τότε.
ταύτῃ ζυγομαχῶν οὐ μόνον τὰς ἡμέρας
ἐπιλαμβάνων δὲ καὶ τὸ πολὺ νυκτὸς μέρος
ἔζη κακῶς. θυγάτριον αὐτῷ γίνεται·
ἔτι μᾶλλον. ὡς δ' ἦν τὸ κακὸν οἷον οὐθὲν ἂν
ἕτερον γένοιθ', ὁ βίος τ' ἐπίπονος καὶ πικρός,
ἀπῆλθε πρὸς τὸν ὑὸν ἡ γυνὴ πάλιν
τὸν πρότερον αὐτῇ γενόμενον. χωρίδιον
τούτῳ δ' ὑπάρχον ἦν τι μικρὸν ἐνθαδὶ
ἐν γειτόνων, οὗ διατρέφει νυνὶ κακῶς
τὴν μητέρ', αὑτόν, πιστὸν οἰκέτην θ' ἕνα
πατρῷον. ἤδη δ' ἐστὶ μειρακύλλιον
ὁ παῖς ὑπὲρ τὴν ἡλικίαν τὸν νοῦν ἔχων·
προάγει γὰρ ἡ τῶν πραγμάτων ἐμπειρία.
ὁ γέρων δ' ἔχων τὴν θυγατέρ' αὐτὸς ζῇ μόνος
καὶ γραῦν θεράπαιναν, ξυλοφορῶν σκάπτων τ', ἀε[ὶ
πονῶν, ἀπὸ τούτων ἀρξάμενος τῶν γειτόνων
καὶ τῆς γυναικὸς μέχρι Χολαργέων κάτω
μισῶν ἐφεξῆς πάντας. ἡ δὲ παρθένος
γέγονεν ὁμοία τῇ τροφῇ τις, οὐδὲ ἓν
εἰδυῖα φλαῦρον. τὰς δὲ συντρόφους ἐμοὶ

12 Corr. several: τουστ' B. 14 τελευτηκοτος B. 15 λαμβανοντος B. 16 Corr. several: ποτε B. 18 Corr. Diano: πολυ τησνυκτος B. 26 θ' ἕνα several: θεναμα B. 31 σκαπτοντ' αιε[B. 36 φλαρουν B.

[1] Ancient Greeks did not dare walk past a shrine of Pan (see the note below, on line 433) without greeting its tenant god,

He's forced to greet me when he passes,[1] and
That makes him rueful right away, I know for sure!
And yet, despite his character, he married a
Widow, whose former husband had just died
And left her just then with a baby son.
He squabbled with her not just every day
But took up too a good part of each night
In living miserably. A baby girl
Came—still worse. When these troubles reached a point
Beyond all hope of change, and life was hard
And bitter, his wife left him and went back
To the son she'd had earlier. He owned
A tiny plot of land here in the neighbourhood,[2]
And there with difficulty he now supports
His mother, himself, and one loyal family slave.
The boy's already quite grown up, with an
Old head upon his shoulders that belies
His age. Experience matures a man.
The old husband lives his own life, with his daughter
And an old servant woman, carrying wood
And digging, always working. He detests
The whole world, from his wife and neighbours here
Right to Cholargos[3] down there, every single man.
His daughter, though, is innocent like her
Upbringing, pure in thought. She cherishes

who would be represented by a statue placed outside the entrance to the shrine.

[2] Gorgias' house is separated from Knemon's by the shrine of Pan, but the land of the two farms is imagined to be contiguous.

[3] A village ten miles or so down the road to Athens, virtually at sea level.

Νύμφας κολακεύουσ' ἐπιμελῶς τιμῶσά τε
πέπεικεν αὐτῆς ἐπιμέλειαν σχεῖν τινα
ἡμᾶς· νεανίσκον δὲ καὶ μαλ' εὐπόρου
παπ[ρ]ὸς γεωργοῦντος ταλάντων κτήματα
ἐντα]ῦθα πολλῶν, ἀστικὸν τῇ διατριβῇ,
ἦκο]ντ' ἐπὶ θήραν μετὰ κυνηγέτου τινὸς
φίλο]υ, κατὰ τύχην παραβαλόντ' εἰς τὸν τόπον
ἔρωτ'] ἔχειν πως ἐνθεαστικῶς ποῶ.
ταῦτ'] ἐστὶ τὰ κεφάλαια, τὰ καθ' ἕκαστα δὲ
ὄψεσθ'] ἐὰν βούλησθε· βουλήθητε δέ.
καὶ γὰ]ρ προσιόνθ' ὁρᾶν δοκῶ μοι τουτονὶ
τὸν ἐρῶντα τόν τε συγκ[υνηγέτη]ν ἅμα,
αὐτοῖς ὑπὲρ τούτων τι σ[υγκοινουμ]ένους.

ΧΑΙΡΕΑΣ

(KT fr. 120) τί φῄς; ἰδὼν ἐνθένδε παῖδ' ἐλευθέραν
τὰς πλησίον Νύμφας στεφ[ανο]ῦσαν, Σώστρατε,
ἐρῶν ἀπῆλθες εὐθύς;

ΣΩΣΤΡΑΤΟΣ

εὐθ[ύς].

39 *τεκαι* B. **43** *παραλαβοντ'* B. **44** Suppl. Bingen. **46** *βουλεσθε* B. **48** Suppl. several. **49** *τισσ[* B. **50** Suppl. ed. pr.: *ενταυθαπα[.....]θεραν* B, *ἐνθένδε* or *ἐνθέν γε πᾶς δ' ἐλευθερῶν* mss. of Ammonius, *Diff.* 202, p. 53 Nickau. **52** Suppl. several.

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[1] The parasite, a conventional figure on the contemporary comic stage, was usually a poor young man who obtained free board from a richer friend in return for services of various kinds. One of his specialities was acting as jester at his friend's parties (cf. Handley's edition of the *Dyskolos*, on 57 ff.).

With loving care the Nymphs who share my shrine;
She worships us, and so she's made us take
Some little care of her. There is a boy
Whose father's very rich and farms land here
Worth many talents. This boy lives in town,
But he's [come] with a sportsman [friend (?)] to hunt
And accidentally reached this very spot.
I've put him under a spell, and made him fall
[In love. That]'s the synopsis. Now [you'll see]
The details, if you like: you'd better like!
[In fact], I think I see that lovesick youth
Approaching with his [hunting (?)] friend; they're both
Absorbed in their [discussion] of the affair.

(*Exit Pan into his shrine. Sostratos and his friend Chaireas, identified in the cast list as a 'parasite',*[1] *now enter deep in conversation on their way from the estate of Sostratos' father, which must be imagined as situated off stage to the right.*)

CHAIREAS

What's that you say? You saw a girl from here,
A free girl, Sostratos, crowning the Nymphs next door[2]
And you emerged *in love*, at first sight?

SOSTRATOS

At first sight.

[2] Sc. putting garlands on the heads of their statues.

ΧΑΙΡΕΑΣ

ὡς ταχύ·
ἦ τοῦτ' ἐβεβούλευσ' ἐξιών, ἐρᾶ[ν] τινος;

ΣΩΣΤΡΑΤΟΣ

σκώπτεις· ἐγὼ δέ, Χαιρέα, κακῶς ἔχω.

ΧΑΙΡΕΑΣ

ἀλλ' οὐκ ἀπιστῶ.

ΣΩΣΤΡΑΤΟΣ

διόπερ ἥκω παραλαβὼν
σὲ πρὸς τὸ πρᾶγμα, καὶ φίλον καὶ πρακτικὸν
κρίνας μάλιστα.

ΧΑΙΡΕΑΣ

πρὸς τὰ τοιαῦτα, Σώστρατε,
οὕτως ἔχω· παραλαμβάνει τις τῶν φίλων
ἐρῶν ἑταίρας· εὐθὺς ἁρπάσας φέρω,
μεθύω, κατακάω, λόγον ὅλως οὐκ ἀνέχομαι·
πρὶν ἐξετάσαι γὰρ ἥτις ἐστί, δεῖ τυχεῖν.
τὸ μὲν βραδύνειν γὰρ τὸν ἔρωτ' αὔξει πολύ,
ἐν τῷ ταχέως δ' ἔνεστι παύσασθαι ταχύ.
γάμον λέγει τις καὶ κόρην ἐλευθέραν·
ἕτερός τίς εἰμ' ἐνταῦθα· πυνθάνομαι γένος,
βίον, τρόπους. εἰς πάντα τὸν λοιπὸν χρόνον
μνείαν γὰρ ἤδη τῷ φίλῳ καταλείπομαι
ὅσ' ἂν διοικήσω περὶ ταῦτα.

53 Corr. several: εβουλευσ' B. 56 απρακτικον B. 62 αυξάνει B. 68 ὅσ' ἂν Handley: ὡσαν B.

CHAIREAS

Quick work! Or had you planned, on leaving, to
Fall for a girl?

SOSTRATOS

You're laughing at me, Chaireas,
But I feel awful.

CHAIREAS

I believe you.

SOSTRATOS

That is why
I've brought you in on it. I thought you were a friend
And practical especially.

CHAIREAS

That, Sostratos,
Is what I am in such things. Say a friend's in love
With a *hetaira*.[1] I'm called in, snatch and bring
Her right away—get drunk, burn doors down—I'm
Deaf to all reason. You must strike before
You check on her identity. Delays
Increase a passion dangerously; brisk starts
Mean brisk conclusions. Say a man suggests
Marriage, a free girl. I'm a different man
Then—dossier on family, money, character.
I leave my friend in that case with a permanent
Record of my efficiency, you see!

[1] In the ancient Greek world, *hetairai* ranged from common prostitutes to highly educated courtesans who might be good dancers, musicians and conversationalists too. Their houses seem to have been at the mercy of drunken bands of young louts who would retaliate against locked doors by firing them with torches (cf. Headlam's note in the Headlam–Knox edition of Herodas, on 2. 34–7).

ΣΩΣΤΡΑΤΟΣ

καὶ μάλ' εὖ,
οὐ πάνυ δ' ἀρεσκόντως ἐμοί.

ΧΑΙΡΕΑΣ

καὶ νῦν γε δεῖ
ταῦτα διακοῦσαι πρῶτον ἡμᾶς.

ΣΩΣΤΡΑΤΟΣ

ὄρθριον
τὸν Πυρρίαν τὸν συγκυνηγὸν οἴκοθεν
ἐγὼ πέπομφα—

ΧΑΙΡΕΑΣ

πρὸς τίν';

ΣΩΣΤΡΑΤΟΣ

αὐτῷ τῷ πατρὶ
ἐντευξόμενον τῆς παιδὸς ἢ τῷ κυρίῳ
τῆς οἰκίας ὅστις ποτ' ἐστίν.

ΧΑΙΡΕΑΣ

Ἡράκλεις,
οἷον λέγεις.

ΣΩΣΤΡΑΤΟΣ

ἥμαρτον· οὐ γὰρ οἰκέτῃ
ἥρμοττ' ἴσως τὸ τοιοῦτον. ἀλλ' οὐ ῥᾴδιον

76 Corr. Kamerbeek: ἡρμοστ' B. τοιουτ' B.

SOSTRATOS

That's very good, (*aside*) but doesn't suit me at all!

CHAIREAS

And first now we must hear about this problem.

SOSTRATOS

At first light I sent Pyrrhias out—he's my
Hunting companion[1]—on an errand.

CHAIREAS

Where?

SOSTRATOS

To meet the girl's father in person, or
Whoever's the head of the household.

CHAIREAS

Heracles,
What *are* you saying?

SOSTRATOS

Yes, I did wrong. Such jobs
Are not for slaves, perhaps. When you're in love,

[1] There is a difficulty here, caused partly by tears in the papyrus at crucial points of lines 42 and 48, partly by some uncharacteristically loose writing by Menander. Here, at line 71, Sostratos identifies his slave Pyrrhias as his 'hunting companion'; in the prologue, however, Pan says that Sostratos had been hunting with a 'sportsman [friend (?)]' (42 f.), and goes on apparently to identify that '[hunting (?)] friend' as Chaireas (48), if *τὸν . . . συγκ[υνηγέτη]ν* is correctly supplemented there. In fact no other supplement approaches that in plausibility, given the length of the papyrus gap and the general configuration of Pan's speech as he introduces Chaireas to the audience.

ἐρῶντα συνιδεῖν ἐστι τί ποτε συμφέρει.
καὶ τὴν διατριβὴν ἥτις ἔστ' αὐτοῦ πάλαι
τεθαύμακ'· εἰρήκειν γὰρ εὐθὺς οἴκαδε
αὐτῷ παρεῖναι πυθομένῳ τἀνταῦθά μοι.

ΠΥΡΡΙΑΣ

πάρες, φυλάττου, πᾶς ἄπελθ' ἐκ τοῦ μέσου·
μαίνεθ' ὁ διώκων, μαίνεται.

ΣΩΣΤΡΑΤΟΣ

τί τοῦτο, παῖ;

ΠΥΡΡΙΑΣ

φεύγετε.

ΣΩΣΤΡΑΤΟΣ

τί ἐστι;

ΠΥΡΡΙΑΣ

βάλλομαι βώλοις, λίθοις·
ἀπόλωλα.

ΣΩΣΤΡΑΤΟΣ

βάλλει; ποῖ, κακόδαιμον;

ΠΥΡΡΙΑΣ

οὐκέτι
ἴσως διώκει;

Though, it's not easy to make out what's best.
And why's Pyrrhias so long? For ages I've
Been wondering. I told him to come straight home
When he'd discovered there the facts for me.

(*At this point Pyrrhias enters from the left, running blindly and breathlessly.*)

PYRRHIAS

Let me pass, look out, everybody get
Out of my way. He's mad, the man who's chasing me,
Mad.

SOSTRATOS

What's this, boy?

PYRRHIAS

Run!

SOSTRATOS

What's the matter?

PYRRHIAS

Earth and stones
Being thrown at me. I'm all in.

SOSTRATOS

Thrown? You wretch, where are
You off to?

(*Pyrrhias has been attempting to reach the opposite exit. Now he stands still, and for the first time gingerly looks round, over his shoulder.*)

PYRRHIAS

He's not chasing me perhaps now?

ΣΩΣΤΡΑΤΟΣ

μὰ Δί᾽.

ΠΥΡΡΙΑΣ

ἐγὼ δ᾽ ὤμην.

ΣΩΣΤΡΑΤΟΣ

τί δὲ

λέγεις;

ΠΥΡΡΙΑΣ

ἀπαλλαγῶμεν, ἱκετεύω σε.

ΣΩΣΤΡΑΤΟΣ

ποῖ;

ΠΥΡΡΙΑΣ

ἀπὸ τῆς θύρας ἐντεῦθεν ὡς ποῤῥωτάτω.
Ὀδύνης γὰρ ὑὸς ἢ κακοδαιμονῶν τις ἢ
μελαγχολῶν ἄνθρωπος οἰκῶ[ν .....]ει
τὴν οἰκίαν πρὸς ὅν μ᾽ ἔπεμπ[ες —⏑⏑
μεγάλου κακοῦ· τοὺς δακτύλους [κατέαξα γὰρ
σχεδόν τι προσπταίων ἅπα[ντας.

ΣΩΣΤΡΑΤΟΣ

[Ἡράκλεις,

ἐλθὼν τί πεπαρῴνηκε δεῦρο;

85 τιδ᾽αι$^{\epsilon}$ B. 88 κακοδαίμων B. 90–95 Supplementation, speech-division and assignation of parts are highly uncertain; the text printed is *exempli gratia*. 90 Suppl. Page. 91 Suppl. several. 92 ἅπα[ντας suppl. ed. pr., Ἡράκλεις Handley.

SOSTRATOS

No,

By Zeus.

PYRRHIAS

I thought he was.

SOSTRATOS

What do you mean?

PYRRHIAS

Let's go

From here, please.

SOSTRATOS

Where?

PYRRHIAS

As far as we can from
That door there![1] He's a son of grief, berserk,
A lunatic, the man you sent me to,
Who lives [there (?)], in that house! [O gods above (?)],
What hideous trouble! [I have] stubbed and [broken]
Just every single toe!

SOSTRATOS

[O Heracles (?)],
What's he been up to, coming here?

[1] Sc. Knemon's.

ΧΑΙΡΕΑΣ

[παραφρονῶν
εὔδηλός ἐστι.

ΠΥΡΡΙΑΣ

νὴ Δί', ἐξώλ[ης ἄρα,
Σώ]στρατ', ἀπολο[ίμην· ἔχε] δέ πως φυλακτικῶς.
ἀλλ' οὐ δύναμαι λ[έγειν· προ]σέστηκεν δέ μοι
τὸ πνεῦμα. κόψας [τὴν θύ]ραν τῆς οἰκίας
τὸν κύριον ζητεῖν [ἔφ]ην· προῆλθέ μοι
γραῦς τις κακοδαίμων, α[ὐτ]όθεν δ' οὗ νῦν λέγων
ἔστηκ', ἔδειξεν αὐτὸν ἐπὶ τοῦ λοφιδίου
ἐκεῖ περιφθειρόμενον ἀχράδας ἢ πολὺν
κύφων' ἑαυτῷ συλλέγονθ'.

ΧΑΙΡΕΑΣ

ὡς ὀργίλως.

ΠΥΡΡΙΑΣ

τί, ὦ μακάρι'; ἐγὼ μὲν εἰς τὸ χωρίον
ἐμβὰς ἐπορευόμην πρὸς αὐτὸν καὶ πάνυ
πόρρωθεν, εἶναί τις φιλάνθρωπος σφόδρα
ἐπιδέξιός τε βουλόμενος, προσεῖπα καὶ
" ἦκω τι, " φημί, " πρός σε, πάτερ, ἰδεῖν τί σε
σπεύδων ὑπὲρ σοῦ πρᾶγμ'. " ὁ δ' εὐθύς, " ἀνόσιε
ἄνθρωπε," φησίν, " εἰς τὸ χωρίον δέ μου

93 Suppl. several. 94 Suppl. Handley (ἐξώλ[ης several). 95, 98 Suppl. several. 98 προῆλθε Sandbach: προσῆλθε B. 102 In the left-hand margin B appears to identify the speaker of the words ὡς ὀργίλως as χα]ιρ (σωσ]τρ and π]υρ are possible interpretations of the traces, however). 105 εἶναιφιλάνθρω πόστις B. 108 ὁ δ' om. B, suppl. several.

CHAIREAS

He's [mad (?)],
Quite clearly!

PYRRHIAS

By Zeus, Sostratos, I'd [sooner be (?)]
Completely pulverised! Keep on the alert,
Though. Oh, I can't [speak properly], I'm short
Of breath. I knocked at [the] door of the house
And [said] I'd like to see the owner. Out came a
Pathetic hag, and from here, where I'm standing now[1]
Talking to you, she pointed him out on the hill,
Going round his bloody pears and picking up
A load of troubles for himself!

(*Pyrrhias has worked himself into a fury. Chaireas' next remark, aside to Sostratos, refers to the tone and vocabulary of Pyrrhias' last words.*)

CHAIREAS

What fury!

PYRRHIAS

What, *dear* sir?—Then I stepped onto his land
And walked towards him. I was still a good
Way from him, but I wanted to be a
Friendly and tactful sort of fellow, so
I greeted him. ' I've come,' I said, ' on business,
To see you, sir, on business, it's to your
Advantage.' Right away, ' Damned heathen,' he

[1] Lines 89 to 99 inclusive are irritatingly damaged in the papyrus; supplements, part-division, and general interpretation are highly uncertain in several places, especially between lines 90 and 95.

ἥκεις σύ; τί μαθών; " βῶλον αἴρεταί τινα·
ταύτην ἀφίησ' εἰς τὸ πρόσωπον αὐτό μου.

ΧΑΙΡΕΑΣ

ἐς κόρακας.

ΠΥΡΡΙΑΣ

ἐν ὅσῳ δ' " ἀλλά σ' ὁ Ποσειδῶν— " λέγων
κατέμυσα, χάρακα λαμβάνει πάλιν τινά·
ἐκάθαιρέ μ' αὐτῇ, " σοὶ δὲ κἀμοὶ πρᾶγμα τί
ἔστιν; " λέγων, " τὴν δημοσίαν οὐκ οἶσθ' ὁδόν; "
ὀξύτατον ἀναβοῶν τι.

ΧΑΙΡΕΑΣ

μαινόμενον λέγεις
τελέως γεωργόν.

ΠΥΡΡΙΑΣ

τὸ δὲ πέρας· φεύγοντα γὰρ
δεδίωχ' ἴσως με στάδια πέντε καὶ δέκα,
περὶ τὸν λόφον πρώτιστον, εἶθ' οὕτω κάτω
εἰς τὸ δασὺ τοῦτο, σφενδονῶν βώλοις, λίθοις,
ταῖς ἀχράσιν ὡς οὐκ εἶχεν οὐδὲν ἄλλ' ἔτι.
ἀνήμερόν τι πρᾶγμα, τελέως ἀνόσιος
γέρων. ἱκετεύω σ', ἄπιτε.

ΣΩΣΤΡΑΤΟΣ

δειλίαν λέγεις.

110 σύ om. B, suppl. Kassel and (without its mark of interrogation) Page. 111 αφίησιν B. 112 ησκορακας B. 113 In the right-hand margin B has μαστιγγ[α, a misinterpretation presumably of χάρακα. 114 μ' αὐτῇ Arnott (after Handley's ταύτῃ μ'ἐκάθαιρε): ταύτην B. 118 Corr. several: δεδιωκ' B.

Said, ' trespassing on my land ? What's your game ? ' 110
He picked a lump of earth up, which he threw
Smack in my face!

CHAIREAS

Hell!

PYRRHIAS

While I shut my eyes
And said ' Poseidon blast you,' he'd now grabbed a stake
Again and flogged me with it, said ' What dealings
Do we have ? Don't you know the public road ? ' 115
He bawled fortissimo.

CHAIREAS

This farmer sounds
A perfect madman.

PYRRHIAS

Here's the ending. I
Took to my heels, and he's chased after me
Some fifteen stades,[1] first round the hill, then right
Down into this copse, slinging sods and stones, 120
Those pears, too, when he'd nothing else left. What
A savage brute, an absolutely vile
Old man! Get out of here, *please*!

SOSTRATOS

That is cowardice!

[1] Nearly two miles. A stade measured 202 yards.

ΠΥΡΡΙΑΣ

οὐκ ἴστε τὸ κακὸν οἷόν ἐστι· κατέδεται
ἡμᾶς.

ΧΑΙΡΕΑΣ

τυχὸν ἴσως ὅδ' ὀδυνώμενός τι νῦν
τετύχηκε· διόπερ ἀναβαλέσθαι μοι δοκεῖ
αὐτῷ προσελθεῖν, Σώστρατ'. εὖ τοῦτ' ἴσθ' ὅτι
πρὸς πάντα πράγματ' ἐστὶ πρακτικώτερον
εὐκαιρία.

ΠΥΡΡΙΑΣ

νοῦν ἔχεθ'.

ΧΑΙΡΕΑΣ

ὑπέρπικρον δέ τί
ἐστιν πένης γεωργός, οὐχ οὗτος μόνος,
σχεδὸν δ' ἅπαντες. ἀλλ' ἔωθεν αὔριον
ἐγὼ πρόσειμ' αὐτῷ μόνος, τὴν οἰκίαν
ἐπείπερ οἶδα. νῦν δ' ἀπελθὼν οἴκαδε
καὶ σὺ διάτριβε. τοῦτο δ' ἕξει κατὰ τρόπον.

ΠΥΡΡΙΑΣ

πράττωμεν οὕτως.

ΣΩΣΤΡΑΤΟΣ

πρόφασιν οὗτος ἄσμενος
εἴληφεν· εὐθὺς φανερὸς ἦν οὐχ ἡδέως
μετ' ἐμοῦ βαδίζων, οὐδὲ δοκιμάζων πάνυ
τὴν ἐπιβολ]ὴν τὴν τοῦ γάμου. κακὸν δέ σε

125 τυχῶν B. ὅδ' ὀδυνώμενος Kraus, Zuntz: ουδυνωμένος B.
128 πρακτικώτατον B before correction. 135 πράττομεν B.
136 Corr. several: εἰληφενευθὺς B.

PYRRHIAS

You don't realise the mess we're in! He will
Eat us alive!

CHAIREAS

He may perhaps have been
A bit upset just now. So, Sostratos, I think
We ought to put off seeing him. You can
Be pretty sure, in all you do, that tact's
A more effective course.

PYRRHIAS

You make good sense.

CHAIREAS

Poor farmers are hot-tempered—not just him,
But nearly all of them. Tomorrow, at first light,
I'll go and see him by myself; I know
The house. And you had better go back home
As well, and wait there. This'll be all right.

PYRRHIAS

Let's do that.

(*As Pyrrhias speaks, exit Chaireas off right.*)

SOSTRATOS

He's delighted to have found
An excuse! It was clear right from the start
He didn't want to come with me or think
Much of my [plan] to marry. As for you—

κακῶς ἅπ]αντες ἀπολέσειαν οἱ θεοί,
μαστιγία.]

ΠΥΡΡΙΑΣ

τί] δ' ἠδίκηκα, Σώστρατε;

ΣΩΣΤΡΑΤΟΣ

κακὸν ἐπό]εις τὸ χωρίον τι δηλάδη
κλέπτων.]

ΠΥΡΡΙΑΣ

ἔκλεπτον;

ΣΩΣΤΡΑΤΟΣ

ἀλλ' ἐμαστίγου σέ τις
οὐδὲν ἀδικοῦντα;

ΠΥΡΡΙΑΣ

καὶ πάρεστί γ' οὗτοσὶ
αὐτός· ὑπάγω, βέλτιστε· σὺ δὲ τούτῳ λάλει.

ΣΩΣΤΡΑΤΟΣ

οὐκ ἄ[ν] δυναίμην· ἀπίθανός τίς εἰμ' ἀεὶ

140–50 Portions of these lines (the opening 1½ metra, generally) are preserved in H. 140 Suppl. several:]εηδι κηκα B,]δ' or]σ'ηδικη[H. 141 Suppl. Ritchie:]εις B,]...εις H. 142 Suppl. Arnott:]επον: B,].[.].[.]εκλεπτ ον H. The point at which Pyrrhias begins to speak is uncertain. 143]οῦντα: B. 143–44 Speech assignment thus given by several (B has dicola after *ουτοσι* and]*βελτιστε*; in H, where the end of 144 is missing, there is no dicolon after *βελτιστε*, probably none after *υπαγω*, while some scholars think that they can see]ρρι (= Πυ]ρρί(ας)) written in the left-hand margin of 143). 145 Suppl. Grenfell, Hunt:]αιμην B.

May all the gods blast you [to kingdom come],
[You rogue! (?)]

PYRRHIAS

[What] have I done wrong, Sostratos?

SOSTRATOS

It's quite plain. You [damaged (?)] his land, [you stole (?)]
Something.

PYRRHIAS

I stole?

SOSTRATOS

You mean, a man lashed out
At you when you weren't guilty?

PYRRHIAS

Yes—and look!
He's here himself now! (*To Knemon*) Sir, I'm off!
(*To Sostratos*) *You* talk to him!

(*With these words Pyrrhias departs off right. Knemon now becomes visible, entering from the left at a resolutely brisk pace. The length of the ancient Greek stage makes it possible for Sostratos to complete his speech and take refuge at the back of the stage, as far as possible from the door of Knemon's house, before Knemon reaches the centre of the stage.*)

SOSTRATOS

I couldn't! When I talk, my arguments

ἐν τῷ λαλεῖν. ποῖον λέγει[ν δεῖ τουτο]νί;
οὐ πάνυ φιλάνθρωπον βλ[έπειν μ]οι φαίνεται,
μὰ τὸν Δί'· ὡς δ' ἐσπούδακ'. ἐπ[ανά]ξω βραχὺ
ἀπὸ τῆς θύρας· βέλτιον. ἀλλὰ κ[αὶ β]οᾷ
μόνος βαδίζων· οὐχ ὑγιαίνειν μ[οι] δοκεῖ.
δέδοικα μέντοι, μὰ τὸν Ἀπόλλω καὶ θεούς,
αὐτόν· τί γὰρ ἄν τις μὴ οὐχὶ τἀληθῆ λέγοι;

ΚΝΗΜΩΝ

εἶτ' οὐ μακάριος ἦν ὁ Περσεὺς κατὰ δύο
τρόπους ἐκεῖνος, ὅτι πετηνὸς ἐγένετο
κοὐδενὶ συνήντα τῶν βαδιζόντων χαμαί,
εἶθ' ὅτι τοιοῦτο κτῆμ' ἐκέκτηθ' ᾧ λίθους
ἅπαντας ἐπόει τοὺς ἐνοχλοῦντας; ὅπερ ἐμοὶ
νυνὶ γένοιτ'· οὐδὲν γὰρ ἀφθονώτερον
λιθίνων γένοιτ' ἂν ἀνδριάντων πανταχοῦ.
νῦν δ' οὐ βιωτόν ἐστι, μὰ τὸν Ἀσκληπιόν.
λαλοῦσ' ἐπεμβαίνοντες εἰς τὸ χωρίον
ἤδη. παρ' αὐτὴν τὴν ὁδὸν γάρ, νὴ Δία,
εἴωθα διατρίβειν· ὃς οὐδ' ἐργάζομαι
τοῦτο τὸ μέρος τοῦ χωρίου, πέφευγα δὲ
διὰ τοὺς παριόντας. ἀλλ' ἐπὶ τοὺς λόφους ἄνω
ἤδη διώκουσ'. ὦ πολυπληθείας ὄχλου.
οἴμοι· πάλιν τις οὑτοσὶ πρὸς ταῖς θύραις
ἕστηκεν ἡμῶν.

146 Lloyd-Jones opposes any change of speaker (B has paragraphus and]νι: while H may have paragraphus). 147, 148, 149 Suppl. several. 148 *ωσδ'* B: *ουδ'* altered to *ως* H. 151 *καιτουσθεους* B. 156 *ωιλιθινους* B. 159 *ἂν* om. B. 164 *τοῦτο τὸ μέρος τοῦ χωρίου* Barrett, Thierfelder: *τοιουτοτομεροσχωριου* B. 167 *προταις* B.

Are always unconvincing!—How [could one (?)] describe
[A man like *him*[1] (?)]? His look doesn't seem to me
At all benevolent, by Zeus no! What
Determination! I'll move from the door
A bit. That's better. Why, he's walking by himself,
Yelling. He doesn't look sane. Apollo and the gods,
I'm scared of him—why not admit the truth?

(*Knemon, who now occupies the centre of the stage, has not noticed Sostratos yet. He addresses the audience.*)

KNEMON

Well, wasn't that Perseus such a lucky fellow,[2]
On two accounts? He had some wings, and so
Didn't meet any pedestrians on the ground.
And then he owned a sort of instrument
With which he petrified all who annoyed him!
I wish *I* had one now! Then nothing would
Be commoner all over than stone statues!
But now life's not worth living, by Asclepius.
Today men trespass on my land and—talk!
You think I usually waste my time along
The roadside? I don't cultivate at all
That part of my land, I've abandoned it because
Of all the travellers. Now they chase me up
Onto the hill-tops. Oh, the teeming, swarming crowds!
Oh no! Here's one more of them, standing by
Our door!

[1] Sc. Knemon.

[2] Perseus' winged sandals were given to him by the god Hermes, to help him on his crusade against the Gorgon Medusa. When he killed her, he cut off her head, which had the power even in death to turn all who looked on it to stone.

ΣΩΣΤΡΑΤΟΣ

ἆρα τυπτήσει γέ με;

ΚΝΗΜΩΝ

ἐρημίας οὐκ ἔστιν οὐδαμοῦ τυχεῖν,
οὐδ' ἂν ἀπάγξασθαί τις ἐπιθυμῶν τύχῃ.

ΣΩΣΤΡΑΤΟΣ

ἐμοὶ χαλεπαίνει;—περιμένω, πάτερ, τινὰ
ἐνταῦθα· συνεθέμην γάρ.

ΚΝΗΜΩΝ

οὐκ ἐγὼ 'λεγον;
τουτὶ στοὰν νενομίκατ' ἢ τὸ τοῦ Λεώ;
πρὸς τὰς ἐμὰς θύρας, ἐὰν ἰδεῖν τινα
βούλησθε, συντάττεσθ' ἁπαντᾶν· παντελῶς,
καὶ θῶκον οἰκοδομήσατ', ἂν ἔχητε νοῦν,
μᾶλλον δὲ καὶ συνέδριον. ὦ τάλας ἐγώ·
ἐπηρεασμὸς τὸ κακὸν εἶναί μοι δοκεῖ.

168 *τυπησεις* B. 169–74 Scraps of the ends of these lines are preserved in H. 173 *τουτοτι* B. Λεώ (as proper name) Koumanoudis, Wycherley: *λεω* B. 175 Corr. Lloyd-Jones: *συνταττεσθεπαντα* B. 176 Corr. several: *εαν* B. 177 *συνε δριον:ω* B (without, however, any paragraphus under the beginning of the line).

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[1] In the Athenian agora there were several stoas, long open colonnades, where people could shelter from rain, sun or wind, walk, watch processions, meet friends, talk, and transact many kinds of official or private business.

[2] Leos was one of the Athenian heroes after whom a political tribe was named. According to the legend he sacrificed his

SOSTRATOS (*aside*)

I wonder if he means to hit me?

KNEMON (*still addressing the audience*)

A man can't find privacy anywhere,
Not even if he wants to hang himself!

(*Sostratos comes tentatively forward. His first remark is made aside, then he plucks up courage to address Knemon.*)

SOSTRATOS

Is he annoyed with me?—Sir, here I'm waiting
For someone, by arrangement.

KNEMON

Didn't I say so? Do
You people think this is a stoa,[1] or
The shrine of Leos[2]? If you want to see
A man, arrange to meet him at my door.
Yes—build a bench, if you've a mind to it,
Or better still, a council chamber! Oh, it breaks
My heart! It's interference that's the trouble,
In my judgment!

(*Knemon storms off into his house, leaving Sostratos alone on stage.*)

daughters for the good of the city. His shrine (which may have been identical with that of his daughters, the so-called Leokoreion) seems to have been a popular rendezvous in the Athenian agora (cf. H. A. Thompson and R. E. Wycherley, *The Agora of Athens* [*The Athenian Agora, volume XIV*: Princeton 1972], 121 ff.).

ΣΩΣΤΡΑΤΟΣ

οὐ τοῦ τυχόντος, ὡς ἐμοὶ δοκεῖ, πόνου
τουτὶ τὸ πρᾶγμά γ', ἀλλὰ συντονωτέρου·
πρόδηλόν ἐστιν. ἆρ' ἐγὼ πορεύσομαι
ἐπὶ τὸν Γέταν τὸν τοῦ πατρός; νὴ τοὺς θεούς,
ἔγωγ'. ἔχει τι διάπυρον καὶ πραγμάτων
ἔμπειρός ἐστι παντοδαπῶν· τὸ δύσκολον
τὸ τοῦδ' ἐκεῖνος πᾶν ἀπώσετ', οἶδ' ἐγώ.
τὸ μὲν χρόνον γὰρ ἐμποεῖν τῷ πράγματι
ἀποδοκιμάζω· πόλλ' ἐν ἡμέρᾳ μιᾷ
γένοιτ' ἄν. ἀλλὰ τὴν θύραν πέπληχέ τις.

ΚΟΡΗ

οἴμοι τάλαινα τῶν ἐμῶν ἐγὼ κακῶν·
τί νῦν ποήσω; τὸν κάδον γὰρ ἡ τροφὸς
ἰμῶσ' ἀφῆκεν εἰς τὸ φρέαρ.

ΣΩΣΤΡΑΤΟΣ

ὦ Ζεῦ πάτερ
καὶ Φοῖβε Παιάν, ὦ Διοσκόρω φίλ[ω,
κάλλους ἀμάχου.

ΚΟΡΗ

θερμὸν δ' ὕδωρ πρ[οσέταξέ μοι
ποιεῖν ὁ πάππας εἰσιών.

180 γ' om. B, suppl. several. 183 τι om. B, suppl. several. 185 τὸ τοῦδ' several: τοτουτουδ' B. πᾶν om. B, suppl. Diano (other supplements are possible). απωσαιτ' B. 187 πολλα δ'ανημεραι B. 192 Corr. Sandbach: διοσκουρω B. 193 καλους B. δ' om. B, suppl. several. πρ[οσέταξε suppl. ed. pr., μοι

SOSTRATOS

This operation needs,
I think, no ordinary effort, it demands
Initiative! That's evident. Shall I
Fetch Getas, father's slave? Yes, by the gods,
I'll do that. He's a ball of fire, experienced in
All kinds of things. I'm certain he'll shake all
That dragon's peevish temper out of him.
I don't approve of temporising in
This matter. A great deal could happen in
A single day—but somebody's unlatched *his* door!

(*Enter, from Knemon's house, his daughter, carrying a large jar. She doesn't see Sostratos at first.*)

GIRL

I'm so unhappy, oh, it's all gone wrong!
What am I going to do now? Nurse was hauling up
The bucket, and she dropped it in the well!

SOSTRATOS (*enraptured*)

Father Zeus, Healer Phoebus, dear Dioscuri,[1]
What irresistible beauty!

GIRL (*still unaware of Sostratos' presence*)

Daddy [told me],
When he came in, to heat some water.

[1] Castor and Polydeuces, the twin sons of Zeus and Leda.

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several. 194–201 Supplementation is uncertain; the text supplied is *exempli gratia*. 194 εἰσιών Zuntz: ἐξιων B.

ΣΩΣΤΡΑΤΟΣ

ἄνδρε[ς, τρέμω.

ΚΟΡΗ

ἐὰν δὲ τοῦτ' αἴσθητ', ἀπολεῖ κακ[ῶς πάνυ
παίων ἐκείνην. οὐ σχολὴ μάτ[ην λαλεῖν·
ὦ φίλταται Νύμφαι, παρ' ὑμῶν λη[πτέον.
αἰσχύνομαι μέν, εἴ τινες θύουσ' ἄ[ρα
ἔνδον, ἐνοχλεῖν—

ΣΩΣΤΡΑΤΟΣ

ἀλλ' ἂν ἐμοὶ δῷ[ς, αὐτίκα
βάψας ἐγώ σοι τ[ὴν ὑδρίαν ἤ]ξω φέρων.

ΚΟΡΗ

ναὶ πρὸς θεῶν, ἀ[νύσας γ'.]

ΣΩΣΤΡΑΤΟΣ

ἐλευθερίως γέ πως
ἄγροικός ἐστιν. ὦ [πολυτί]μητοι θεοί,
τίς ἄν με σώσαι δ[αιμό]νων;

ΚΟΡΗ

τάλαιν' ἐγώ,
τίς ἐψόφηκεν; ἆρ' ὁ [πά]ππας ἔρχεται;

194 *τρέμω* suppl. Peek. 195 *τουτουτο* B. Suppl. Kassel. 196 B has either *εκεινην'ου* or *εκεινην:ου* (without paragraphus, however). Suppl. Gallavotti, Georgoulis. 197 Suppl. Barrett. 198 *θυος* B.

SOSTRATOS

Audience,

[I'm trembling! (?)]

GIRL

If he hears about this, he'll
[Curse and (?)] beat her to death. No time for [idle talk! (?)]
O dearest Nymphs, *you* must [supply] our water.
If there's a sacrifice, though, going on in there
[Perhaps], I'd hesitate to interfere . . .

SOSTRATOS (*advancing to the girl*)

Well, if
[You give] it me, I'll fill [the jar] for you, and have
It here [in no time].

GIRL (*handing Sostratos the jar*)

By the gods, yes, [hurry! (?)]

SOSTRATOS

(*aside, as he goes off into the shrine with the jar*)

A country girl, yet there's a kind of poise . . .
O [honoured] gods, what power could save me now?

(*The girl is now alone on stage. Immediately the noise of a door being unbolted is heard.*)

GIRL

Oh no! Who's at the door? Is daddy coming?

Suppl. several. 199 δῳ̣[ς suppl. several, *αὐτίκα* Shipp. 200 *ὑδρίαν* suppl. several. 201 Suppl. Webster. 203 *με* Lloyd-Jones: *εμε* B. δ[αιμό]νων suppl. Barrett.

ἔπειτα πληγὰς λ[ή]ψομ', ἄν με καταλάβῃ
ἔξω.

ΔΑΟΣ

διατρίβω σοι διακονῶν πάλαι
ἐνταῦθ', ὁ δὲ σκάπτει μόνος. πορευτέον
πρὸς ἐκεῖνόν ἐστιν. ὦ κάκιστ' ἀπολουμένη
Πενία, τί σ' ἡ[μ]εῖς τηλικοῦτ' ἐφεύρομεν;
τί τοσοῦτον ἡμῖν ἐνδελεχῶς οὕτω χρόνον
ἔνδον κάθησαι καὶ συνοικεῖς;

ΣΩΣΤΡΑΤΟΣ

λάμβανε
τηνδί.

ΚΟΡΗ

φέρε δεῦρο.

ΔΑΟΣ

τί ποτε βούλεθ' οὑτοσὶ
ἄνθρωπος;

205 Corr. several: εαν B. 207 σκεπτει B. 211 καθοσαι B. 212 ποτε βούλεθ' Szemerényi: ποτ'εβουλετο B. 213–217 Speech assignments first divined by Grassi (B has dicola after πατρος 213 and κακοδαιμων 214, a paragraphus under 214, and πυρριας (!) in the right-hand margin).

I'll get a hiding if he finds me outside!

(The girl moves back towards her door, but the door which opens is that of Gorgias' house. Daos, Gorgias' slave, emerges. His opening remark is addressed to Gorgias' mother inside the house. At first he does not notice the girl, who is now probably standing half-hidden by her slightly open door.)

DAOS

I've spent a long time doing housework here
For you, while master's working on the farm
Without help. I must join him.—Poverty!
Damn and blast you! Why did we plumb your depths?
Why settle here, coming to stay with us
So long, without a break?

(Sostratos now re-enters from the shrine with the jar full of water. He offers it to the girl without being aware of Daos' presence.)

SOSTRATOS

Here, take it.

GIRL (*from her doorway*)

Bring

It over here.

DAOS (*aside*)

This fellow here—whatever does

He want?

ΣΩΣΤΡΑΤΟΣ

ἔρρωσ', ἐπιμελοῦ τε τοῦ πατρός.
οἴμοι κακοδαίμων.—παῦε θρηνῶν, Σώστρατε·
ἔσται κατὰ τρόπον.

ΔΑΟΣ

κατὰ τρόπον τί;

ΣΩΣΤΡΑΤΟΣ

μὴ φοβοῦ,
ἀλλ' ὅπερ ἔμελλες ἄρτι, τὸν Γέταν λαβὼν
ἐπάνηκ', ἐκείνῳ πᾶν τὸ πρᾶγμ' εἰπὼν σαφῶς.

ΔΑΟΣ

τουτὶ τὸ κακὸν τί ποτ' ἐστίν; ὡς οὔ μοι πάνυ
τὸ πρᾶγμ' ἀρέσκει. μειράκιον διακονεῖ
κόρῃ· πονηρόν. ἀλλά σ', ὦ Κνήμων, κακὸν
κακῶς ἅπαντες ἀπολέσειαν οἱ θεοί.
ἄκακον κόρην μόνην ἀφεὶς ἐν ἐρημίᾳ
ἔᾷς, φυλακὴν οὐδεμίαν, ὡς προσῆκον ἦν,
ποιούμενος. τουτὶ καταμανθάνων ἴσως
οὗτος προσερρύη, νομίζων ὡσπερεὶ
ἔρμαιον. οὐ μὴν ἀλλὰ τἀδελφῷ γε δεῖ
αὐτῆς φράσαι με τὴν ταχίστην ταῦθ', ἵνα
ἐν ἐπιμελείᾳ τῆς κόρης γενώμεθα.
ἤδη δὲ τοῦτ' ἐλθὼν ποήσειν μοι δοκῶ.

218 τουτοτιτο B. 223 προσῆκον several: προκεν B. 224 κατα μαθανων B. 226 αδελφωι (without the article) B.

SOSTRATOS

Good-bye, and look after your father!

(*As Sostratos says this to the girl, she goes off into her house with the jar.*)

It's agonising . . .—Oh, stop moaning, Sostratos!
It'll be all right!

DAOS (*overhearing, and aside*)

What'll be all right?

SOSTRATOS (*still unaware of Daos' presence*)

Don't panic, do
As you intended just now—fetch Getas,
Explain the whole affair clearly to him!

(*With these words, exit Sostratos off right. Daos is now alone on stage.*)

DAOS

What's this chicanery? I don't at all like
What's going on! A young man doing things for
A girl—that's wrong! Knemon, I hope that all
The gods will damn and blast you for your sins!
You leave an innocent girl all alone,
In isolation, and without her due
Protection! Probably this youth found out
And stole here in a flash, believing he'd
Struck lucky! However, I'd better tell
Her brother about it without delay,
So we can keep the girl out of harm's reach.
I think I'd better go and do this now,

καὶ γὰρ προσιόντας τούσδε, Πανιστάς τινας,
εἰς τὸν τόπον δεῦρ' ὑποβεβρεγμένους ὁρῶ,
οἷς μὴ 'νοχλεῖν εὔκαιρον εἶναί μοι δοκεῖ.

ΧΟΡΟΥ

ΜΕΡΟΣ Β'

ΓΟΡΓΙΑΣ

οὕτω παρέργως δ', εἰπέ μοι, τῷ πράγματι
φαύλως τ' ἐχρήσω;

ΔΑΟΣ

πῶς;

ΓΟΡΓΙΑΣ

ἔδει σε, νὴ Δία,
τὸν τῇ κόρῃ προσιόντα, Δᾶ', ὅστις ποτ' ἦν,
ἰδεῖν τόθ' εὐθύς, τοῦτο τοῦ λοιποῦ χρόνου
εἰπεῖν θ' ὅπως μηδείς ποτ' αὐτὸν ὄψεται
ποιοῦντα· νυνὶ δ' ὥσπερ ἀλλοτρίου τινὸς
(KT fr. 122) πράγματος ἀπέστης. οὐκ ἔνεστ' ἴσως φυγεῖν
οἰκειότητα, Δᾶ', ἀδελφῆς· ἔτι μέλει
ἡμῖ[ν]. ὁ πατὴρ ἀλλότριος εἶναι βούλεται

230 Corr. Lloyd-Jones, van Groningen: παιανιστας B. 235 Δᾶ' om. B, suppl. Eitrem (other supplements are possible). 236 ιδειντουτ' B. 239 απετης B. ενεστ'ισως B and mss. AN of scholia to Euripides, *Andr.* 975: ἔνεστί σοι ms. M of the scholia. 240 Corr. Handley, Robertson: επιμελει B. 241 ἡμῖ[ν] several: ειμη[.] B, where the missing letter is probably ς.

For I can see these people coming here,
Right here, some rather drunk Pan-worshippers. I think
It would be tactful not to clash with them.

(*Exit Daos, off left. The approaching band of drunken Pan-worshippers is the chorus, who now enter from the right after the conventional cue for their first entr'acte performance.*)

ACT II

(*After the departure of the chorus, enter Gorgias and Daos from the left. They are in mid-conversation.*)

GORGIAS

But tell me, did you treat the matter as
So slight and unimportant?

DAOS

How do you mean?

GORGIAS

[Daos, (?)]
You should, by Zeus, have seen the man accosting
The girl, whoever he was, right away, and told
Him that he'd better not be seen doing *that* again,
In future! As it is, you stood aside, as if
None of your business! Daos, you can't escape
From blood ties with a sister, I don't think.
We're still responsible. Her father may

αὐ[τ]ῆς πρὸς ἡμᾶς· μὴ τὸ τούτου δύσκολον
μ[ι]μώμεθ' ἡμεῖς. ἂν γὰρ αἰσχύνῃ τινὶ
αὕτη] περιπέσῃ, τοῦτο κἀμοὶ γίνεται
ὄνειδο]ς· ὁ γὰρ ἔξωθεν οὐ τὸν αἴτιον
ὅστις] ποτ' ἐστὶν οἶδεν, ἀλλὰ τὸ γεγονός.
κόψωμε]ν.

ΔΑΟΣ

ὦ τᾶν, τὸν γέροντα, Γοργία,
δέδοικ'· ἐ]ὰν γὰρ τῇ θύρᾳ προσιόντα με
λάβῃ, κρ]εμᾷ παραχρῆμα.

ΓΟΡΓΙΑΣ

δυσχρήστως γέ πως
ἔχει ζυ]γομαχῶν· τοῦτον οὔθ' ὅτῳ τρόπῳ
ἀναγκάσει τις εἰς τὸ βέλτι[ον .....]ν
οὔτ' ἂν μεταπείσαι νουθετῶν ο[.....]ς·
ἀλλ' ἐμποδὼν τῷ μὲν βιάσασθαι [τὸν ν]όμον
ἔχει μεθ' αὑτοῦ, τῷ δὲ πεῖσαι τὸν τρ[όπο]ν.

ΔΑΟΣ

ἔπισχε μικρόν· οὐ μάτην γὰρ ἦκ[ομ]εν,
ἀλλ' ὥσπερ εἶπον ἔρχετ' ἀνακάμψας πάλιν.

ΓΟΡΓΙΑΣ

ὁ τὴν χλανίδ' ἔχων; οὗτός ἐστιν ὃν λέγεις;

242 Corr. several: μηδετο B. 244 Suppl. Lloyd-Jones, London seminar. 247 Suppl. Kassel. 249 λάβῃ suppl. Roberts, κρ]εμᾷ several. 250 τουτω B. 251 ἀναγκάσει Arnott, Sandbach: αναγκασειε B. 255 Corr. several: επισχεσμικρον B. 256 ωσπερανειπον B. 257 ουτην B.

Not want to fraternise with us; let's not
Copy his peevishness. If [she]'s the victim of
A scandal, that will bring [disgrace] on me
As well. Outsiders never know [which] man's
Responsible—they only see the event.
[Let's knock. (?)]

DAOS

Gorgias, sir, [I'm afraid of] the
Old man. The minute [he finds] me going near
His door, he'll [string] me [up]!

GORGIAS

Yes, [he's] a nuisance
In some ways, with his quarrelling. How can
One *force* him to reform, or change his mind
By good advice? Those are [dark mysteries (?)]!
Against the use of force, he's got [the] law
On his side; and against persuasion, his
[Character]!

DAOS

Stop a moment! Why, our journey
Hasn't been in vain—he's coming back again,
Just as I said![1]

GORGIAS

The man in that smart cloak[2]—
Is that the one you mean?

[1] Presumably in that part of the conversation which is presumed to have taken place off stage before the beginning of this scene.

[2] The garment referred to was an elegant cloak of fine wool, suitable wear for a rich and fashionable townsman, but capable of causing offence to suspicious, poorer countrymen like Gorgias.

ΔΑΟΣ

οὗτος.

ΓΟΡΓΙΑΣ

κακοῦργος εὐθὺς ἀπὸ τοῦ βλέμματος.

ΣΩΣΤΡΑΤΟΣ

τὸν μὲν Γέταν οὐκ ἔνδον ὄντα κατέλ[α]βον,
μέλλουσα δ' ἡ μήτηρ θεῷ θύειν τινί,
οὐκ οἶδ' ὅτῳ—ποεῖ δὲ τοῦθ' ὁσημέραι,
περιέρχεται θύουσα τὸν δῆμον κύκλῳ
ἅπαντ'—ἀπέσταλκ' αὐτὸν αὐτόθεν τινὰ
μισθωσόμενον μάγειρον. ἐρρῶσθαι δὲ τῇ
θυσίᾳ φράσας ἥκω πάλιν πρὸς τἀνθάδε.
καί μοι δοκῶ τοὺς περιπάτους τούτους ἀφεὶς
αὐτὸς διαλέξεσθ' ὑπὲρ ἐμαυτοῦ. τὴν θύραν
κόψω δ', ἵν' ᾖ μοι μηδὲ βουλεύσασθ' ἔτι.

ΓΟΡΓΙΑΣ

μειράκιον, ἐθελήσαις ἂν ὑπομεῖναι λόγον
σπουδαιότερόν μου;

ΣΩΣΤΡΑΤΟΣ

καὶ μαλ' ἡδέως· λέγε.

263–72 Scraps of the very ends of these lines are preserved in O. 266 Corr. Winnington-Ingram: καμοι B. 267 Corr. several: διαλεξασθαι B. 270 ηδως B.

DAOS

Yes.

GORGIAS

Clearly a rogue,
From his expression!

(*The richly cloaked Sostratos, whose approach has already been signalled in the preceding four lines, now enters from the right. He is unaware of Daos' and Gorgias' presence.*)

SOSTRATOS

Getas wasn't in, I found.
My mother's going to make an offering to
Some god, I don't know who—she does this every day,
Goes with her offerings all around the whole
District—well, she's sent Getas out to hire
A cook[1] nearby. I've said good-bye to *that*
Venture, and here I am, back on the job!
I think I'll cut out these excursions, and
Do my own speaking for myself. I'll knock
At his door; that will guillotine for me
Further reflection!

(*Sostratos is just about to knock on Knemon's door when Gorgias accosts him.*)

GORGIAS

Young man, would you mind
Listening to some quite serious advice from me?

SOSTRATOS (*surprised but polite*)

Yes, with great pleasure. Go ahead!

[1] See the note on the translation of *Aspis* 215–16.

ΓΟΡΓΙΑΣ

εἶναι νομίζω πᾶσιν ἀνθρώποις ἐγὼ
τοῖς τ' εὐτυχοῦσιν τοῖς τε πράττουσιν κακῶς
πέρας τι τούτου καὶ μεταλλαγήν τινα·
καὶ τῷ μὲν εὐτυχοῦντι μεχρὶ τούτου μένειν
τὰ πράγματ' εὐθενοῦντ' ἀεὶ τὰ τοῦ βίου,
ὅσον ἂν χρόνον φέρειν δύνηται τὴν τύχην
μηδὲν ποήσας ἄδικον· εἰς δὲ τοῦθ' ὅταν
ἔλθῃ προαχθεὶς τοῖς ἀγαθοῖς, ἐνταῦθά που
τὴν μεταβολὴν τὴν εἰς τὸ χεῖρον λαμβάνειν·
τοῖς δ' ἐνδεῶς πράττουσιν, ἂν μηδὲν κακὸν
ποιῶσιν ἀποροῦντες, φέρωσι δ' εὐγενῶς
τὸν δαίμον', εἰς πίστιν ποτ' ἐλθόντας χρόνῳ,
βελτίον' εἶναι μερίδα προσδοκᾶν τινα.
(KT fr. 250, 8–11) τί οὖν λέγω; μήτ' αὐτός, εἰ σφόδρ' εὐπορεῖς,
πίστευε τούτῳ, μήτε τῶν πτωχῶν πάλιν
ἡμῶν καταφρόνει· τοῦ διευτυχεῖν δ' ἀεὶ
πάρεχε σεαυτὸν τοῖς ὁρῶσιν ἄξιον.

ΣΩΣΤΡΑΤΟΣ

ἄτοπον δέ σοί τι φαίνομαι νυνὶ ποεῖν;

ΓΟΡΓΙΑΣ

ἔργον δοκεῖς μοι φαῦλον ἐζηλωκέναι,
πείσειν νομίζων ἐξαμαρτεῖν παρθένον
ἐλευθέραν ἢ καιρὸν ἐπιτηρῶν τινα

273 Corr. several: τουτο B. 279 λαμβανει B. 283–90 Scraps of the very ends of these lines are found in O. 284 μητ' B: μηδ' ms. S of Stobaeus, *Ecl.* 3. 22. 19. O has the variant (or gloss) ευτυχεις written above ευπορεις. 286 τουδιευτυχειν B:

GORGIAS

For all
Mankind, I think—successes, failures too—
There is a boundary, a turning point
In their positions. The successful man's
Worldly prosperity continues just so long
As he can buttress his good fortune by
Avoiding any crimes. However, if
He's lured to evil by his affluence,
His fortune switches then, I think, into decline.
If, on the other hand, the less successful,
Despite their poverty, keep clear of evil,
Shouldering their destiny with honour, and
Achieving in the end a credit balance, they'll
Expect their stock to improve. My message, then, is this:
You may be very rich, but don't you bank on it,
Don't trample, either, on us down-and-outs! Always
Show onlookers that you deserve a durable
Prosperity!

SOSTRATOS (*after the lecture, even more mystified*)

You feel I'm doing something now
That's out of place?

GORGIAS

You've set your heart, I think,
On a foul deed. You're hoping to seduce
An innocent free girl, or looking for a chance

τοῦδ' εὐτυχεῖν S of Stob. 287 Corr. Gesner: σαυτὸν B, S of Stob. 288 Corr. several: τισοι B. 289 εξηλωκεναι B.

κατεργάσασθαι πρᾶγμα θανάτων ἄξιον
πολλῶν.

ΣΩΣΤΡΑΤΟΣ

Ἄπολλον.

ΓΟΡΓΙΑΣ

οὐ δίκαιόν ἐστι γοῦν
τὴν σὴν σχολὴν τοῖς ἀσχολουμένοις κακὸν
ἡμῖν γενέσθαι. τῶν δ' ἁπάντων ἴσθ' ὅτι
πτωχὸς ἀδικηθείς ἐστι δυσκολώτατον.
πρῶτον μέν ἐστ' ἐλεινός, εἶτα λαμβά[νει
οὐκ εἰς ἀδικίαν ὅσα πέπονθ', ἀλλ' εἰς [ὕβριν.

ΣΩΣΤΡΑΤΟΣ

μειράκιον, οὕτως εὐτυχοίης, βραχ[ύ τί μου
ἄκουσον.

ΔΑΟΣ

εὖ γε, δέσποθ', οὕτω πολλά [σοι
ἀγαθὰ γένοιτο.

ΣΩΣΤΡΑΤΟΣ

καὶ σύ γ' ὁ λαλῶν, πρ[όσεχε δή.
κόρην τιν' εἶδο[ν ἐνθαδί· τ]αύτης ἐρῶ.
εἰ τοῦτ' ἀδίκημ' ε[ἴρηκ]ας, ἠδίκηκ' ἴσως.
τί γὰρ ἄν τις εἴποι; π[λὴν π]ορεύομ' ἐνθάδε
οὐχὶ πρὸς ἐκείνη[ν, βο]ύλομαι δ' αὐτῆς ἰδεῖν
τὸν πατέρ'. ἐγὼ γά[ρ], ὢν ἐλεύθερος, βίον
ἱκανὸν ἔχων, ἕτοιμός εἰμι λαμβάνειν

292 Corr. Kraus, Oguse: κατεργασεσθαι B. 296 αδικησθεις B. 297 Corr. Blake: ελεεινος B. 298, 299 Suppl. several. 302 ἐνθαδί suppl. several. 303, 304 Suppl. several.

To do an action for which you deserve
The sentence of a thousand deaths!

SOSTRATOS (*horror-struck at the accusation*)

Apollo!

GORGIAS

At any rate, it isn't right that your
Leisure should injure us, who have none. When a poor
Man's injured, he's the bitterest foe of all, for sure.
At first, he's just pathetic; later, he takes all
His tribulations as a [personal]
[Insult], not just as mischief!

SOSTRATOS

Young man, *please*
Let [me] say *some*thing!

DAOS (*ignoring Sostratos' intervention*)

Bravo master, [you]
Deserve a shower of blessings!

SOSTRATOS

And you listen too,
You interrupter!—[Here] I saw a girl,
I love her. If [you call] that ' crime ', then I must be
A criminal. What else can one say? [Only that]
I'm coming here not for *her*, it's her father
I'd like to see. I'm free-born, I've enough
Money, and I'm prepared to marry her

αὐτὴν ἄπροικον, πίστιν ἐπιθεὶς διατελεῖν
στέργων. ἐπὶ κακῷ δ' εἰ προσελήλυθ' ἐνθάδε,
ἢ βουλόμενος ὑμῶν τι κακοτεχνεῖν λάθρᾳ,
οὗτός μ' ὁ Πάν, μειράκιον, αἱ Νύμφαι θ' ἅμα
ἀπόπληκτον αὐτοῦ πλησίον τῆς οἰκίας
ἤδη ποήσειαν. τετάραγμ', εὖ ἴσθ' ὅτι,
οὐδὲ μετρίως, εἴ σοι τοιοῦτος φαίνομαι.

ΓΟΡΓΙΑΣ

ἀλλ' εἴ τι κἀγὼ τοῦ δέοντος σφοδρότερον
εἴρηκα, μηδὲν τοῦτο λυπείτω σ' ἔτι.
ἅμα γὰρ μεταπείθεις ταῦτα καὶ φίλον μ' ἔχεις.
οὐκ ἀλλότριος δ' ὤν, ἀλλ' ἀδελφὸς τῆς κόρης
ὁμομήτριος, βέλτιστε, ταῦτά σοι λέγω.

ΣΩΣΤΡΑΤΟΣ

καὶ χρήσιμός γ' εἶ, νὴ Δί', εἰς τὰ λοιπά μοι.

ΓΟΡΓΙΑΣ

τί χρήσιμος;

ΣΩΣΤΡΑΤΟΣ

γεννικὸν ὁρῶ σε τῷ τρόπῳ—

ΓΟΡΓΙΑΣ

οὐ πρόφασιν εἰπὼν βούλομ' ἀποπέμψαι κενήν,
τὰ δ' ὄντα πράγματ' ἐμφανίσαι. ταύτῃ πατήρ

310 τι om. B, suppl. several. 313 εὖ om. B, suppl. several.
315 ἀλλετι B. 317 αιμαγαρ B.

Without a dowry, and I'll swear an oath
Always to cherish her! Young man, if I've
Come here with evil intent, planning an
Intrigue behind your backs, may this Pan[1] and
The Nymphs together strike me senseless on
The spot, here by the house.[2] Let me tell you,
I'm most upset if *that*'s the kind of man
You think me!

GORGIAS

Well, if I've spoken a bit
Too strongly, don't let that aggrieve you any more!
You've put things in a new light, won me to
Your side, too! My dear sir, I'm no outsider, I'm
The girl's half-brother, that's why I can say
This!

SOSTRATOS

And, by Zeus, you'll be able to help
Me now!

GORGIAS

Help? How do you mean?

SOSTRATOS

I see you've got
A kind heart . . .

GORGIAS (*interrupting*)

I don't want to send you off
With frivolous excuses, I prefer

[1] Sostratos points to the statue of Pan placed at the entrance to the shrine (see the note on line 12).

[2] Whose house? The Greek is ambiguous, but the reference is most probably to the shrine of Pan.

ἐσθ' οἷος οὐδεὶς γέγονεν οὔτε τῶν πάλαι
ἄνθρωπος οὔτε τῶν καθ' ἡμᾶς.

ΣΩΣΤΡΑΤΟΣ

ὁ χαλεπός;
σχεδὸν οἶδ'.

ΓΟΡΓΙΑΣ

ὑπερβολή τίς ἐστι τοῦ κακοῦ.
τούτῳ ταλάντων ἔστ' ἴσως τουτὶ δυεῖν
τὸ κτῆμα. τοῦτ' αὐτὸς γεωργῶν διατελεῖ
μόνος, συνεργὸν δ' οὐδέν' ἀνθρώπων ἔχων,
οὐκ οἰκέτην οἰκεῖον, οὐκ ἐκ τοῦ τόπου
μισθωτόν, οὐχὶ γείτον', ἀλλ' αὐτὸς μόνος.
ἥδιστόν ἐστ' αὐτῷ γὰρ ἀνθρώπων ὁρᾶν
οὐδένα. μεθ' αὑτοῦ τὴν κόρην ἐργάζεται
ἔχων τὰ πολλά· προσλαλεῖ ταύτῃ μόνῃ,
ἑτέρῳ δὲ τοῦτ' οὐκ ἂν ποήσαι ῥᾳδίως.
τότε φησὶν ἐκδώσειν ἐκείνην, ἡνίκ' ἂν
ὁμότροπον αὐτῷ νυμφίον λάβῃ.

ΣΩΣΤΡΑΤΟΣ

λέγεις
οὐδέποτε.

ΓΟΡΓΙΑΣ

μὴ δὴ πράγματ', ὦ βέλτιστ', ἔχε·
μάτην γὰρ ἕξεις. τοὺς δ' ἀναγκαίους ἔα
ἡμᾶς φέρειν ταῦθ', οἷς δίδωσιν ἡ τύχη.

329 ανθρωπον B. 337 νυμφ'ον B. 338 ουδεποτ'ει B.

To spell out the plain truth. Her father is
Unique. There's never been a man like him,
In earlier times or nowadays.

SOSTRATOS

This terror?

I think I know him!

GORGIAS

A catastrophe—
It beats them all. This property of his is worth
About two talents,[1] and he farms it still
All by himself, without a man to help—
No family slave, no hired hand from the area,
No neighbour—it's all done by him, and him alone.
His greatest pleasure's seeing nobody.
He usually works with just his daughter by his side.
To her alone he'll talk, he wouldn't easily
Do *that* to someone else! He says he won't
Marry her till he finds a bridegroom who
Shares his own outlook.

SOSTRATOS

That means never!

GORGIAS

So, my friend,
Don't you give yourself trouble, it'll be
Useless. Leave us to bear the burden, we're
His relatives, by gift of fortune!

[1] It would accordingly be an estate of considerable value (see the note on *Aspis* 35) and presumably also of considerable size—well beyond the capacity of any real-life farmer. In fact Knemon does not contrive to farm *all* his land (cf. 163 ff.).

ΣΩΣΤΡΑΤΟΣ

πρὸς τῶν θεῶν οὐπώποτ' ἠράσθης τινός, μειράκιον;

ΓΟΡΓΙΑΣ

οὐδ' ἔξεστί μοι, βέλτιστε.

ΣΩΣΤΡΑΤΟΣ

πῶς;

τίς ἐσθ' ὁ κωλύων;

ΓΟΡΓΙΑΣ

ὁ τῶν ὄντων κακῶν
λογισμός, ἀνάπαυσιν διδοὺς οὐδ' ἡντινοῦν.

ΣΩΣΤΡΑΤΟΣ

345 *οὔ μοι δοκεῖς· ἀπειρότερον γοῦν διαλέγει*
πε[ρὶ τ]αὑτ'. ἀποστῆναι κελεύεις μ'. οὐκέτι
τοῦτ' ἐσ]τὶν ἐπ' ἐμοί, τῷ θεῷ δέ.

ΓΟΡΓΙΑΣ

τοιγαροῦν
οὐδὲ]ν ἀδικεῖς ἡμᾶς, μάτην δὲ κακοπαθεῖς.

ΣΩΣΤΡΑΤΟΣ

οὔκ, εἰ λά]βοιμι τὴν κόρην.

343 τισεθ'ου B. **345** Corr. Browning (cf. the plagiarism of this passage in Aristaenetus, *Epist.* 2. 17): διατελει B. **346** τ]αὑτ' suppl. several. **348** Suppl. several. **349** Suppl. Sandbach.

SOSTRATOS

By the gods,
Young fellow, have you never been in love?

GORGIAS

My friend,
I can't!

SOSTRATOS

Why? What's to stop you?

GORGIAS

Adding up
Our present hardships—that allows no time at all
For hobbies!

SOSTRATOS

No, I see you never were in love.
That's why you talk about it too naively! 'Stop',
You say, yet [that]'s no longer in *my* power,
But in the god's[1]!

GORGIAS

So you're [not] hurting us—
Just suffering pointlessly!

SOSTRATOS

[Not if] I win the girl!

[1] Sostratos means Eros, the god of love; the audience, however, knows that it was Pan who made Sostratos fall in love (39 ff.). Menander's lack of precision is deliberate.

ΓΟΡΓΙΑΣ

οὐκ ἂν λάβοις.

.....]υνα† συνακολουθήσας ἐμοὶ
αὐτὸν] παραιτῇ· πλησίον γὰρ τὴν νάπην
ἐργάζε]θ' ἡμῶν.

ΣΩΣΤΡΑΤΟΣ

πῶς;

ΓΟΡΓΙΑΣ

λόγον τιν' ἐμβαλῶ
.... περὶ] γάμου τῆς κόρης· τὸ τοιοῦτο γὰρ
ἴδοιμι κἄ]ν αὐτὸς γενόμενον ἄσμενος.
εὐθὺς μαχεῖται πᾶσι, λοιδ[ορούμενο]ς
εἰς τοὺς βίους οὓς ζῶσι· σὲ δ' [ἅγοντ' ἂν] ἴδῃ
σχολὴν τρυφῶντά τ', οὐδ' ὁρ[ῶν ἀν]έξεται.

ΣΩΣΤΡΑΤΟΣ

νῦν ἐστ' ἐκεῖ;

ΓΟΡΓΙΑΣ

μὰ Δί', ἀλλὰ μ[ικρ]ὸν ὕστερον
ἔξεισιν ἣν εἴωθεν.

ΣΩΣΤΡΑΤΟΣ

ὦ τᾶν, τὴν κόρην
ἄγων μεθ' αὐτοῦ, φῄς;

350–54 Supplementation of B's already corrupt text is highly uncertain; the text printed here is *exempli gratia*. 350 συνκολουθησας B. 351 αὐτὸν] παραιτῇ Fraenkel:]παρατης B. 352 Suppl. several. εμβαλωι B. 354 Suppl. Blake, Post. 356

GORGIAS

You won't, [as you'll discover if you (?)] come
With me and [ask him. He farms in (?)] the valley
Near us.

SOSTRATOS

Discover? How?

GORGIAS

I'll introduce
The subject [of] his daughter's marriage. That's
A thing that I myself would like to see
Take place. But he'll wade into everybody,
Fire insults at the lives they lead. [If] he sees you
In all your pampered ease, he won't agree
Even to look at you.

SOSTRATOS

Is he there now?

GORGIAS

He isn't,
By Zeus, but he'll emerge soon on his usual road . . .

SOSTRATOS (*interrupting*)

My dear friend, do you mean he'll have the girl
With him?

Corr. and suppl. Kraus, Lloyd-Jones: B may have had σεδ['αναγον]τ'ιδηι. 357 ὀρ[ῶν suppl. several. 358 Suppl. several. 359 Speech-division thus indicated by ed. pr. (no dicolon, no paragraphus in B). οταν B.

ΓΟΡΓΙΑΣ

ὅπως ἂν τοῦτό γε
τύχῃ.

ΣΩΣΤΡΑΤΟΣ

βάδιζ'· ἕτοιμός εἰμ'.

ΓΟΡΓΙΑΣ

οἷον λέγεις.

ΣΩΣΤΡΑΤΟΣ

ἀλλ', ἀντιβολῶ, συναγώνισαί μοι.

ΓΟΡΓΙΑΣ

τίνα τρόπον;

ΣΩΣΤΡΑΤΟΣ

ὁντινα τρόπον; προάγωμεν οἷ λέγεις.

ΔΑΟΣ

τί οὖν;

ἐργαζομένοις ἡμῖν παρεστήξεις ἔχων
χλανίδα;

ΣΩΣΤΡΑΤΟΣ

τί δὴ γὰρ οὐχί;

ΔΑΟΣ

ταῖς βώλοις βαλεῖ
εὐθύς σ', ἀποκαλεῖ τ' ὄλεθρον ἀργόν. ἀλλὰ δεῖ

361 Corr. Blake: βαδιζειτοιμος: οιλεγεις: B. 365 Corr. Handley: γαρδη B. βαλλει B.

GORGIAS

Perhaps, perhaps not.

SOSTRATOS

Come on, I'm ready!

GORGIAS

What an idea!

SOSTRATOS

Please, do help me!

GORGIAS

How?

SOSTRATOS

How? Let's walk on to where you mentioned.

DAOS

What?

Do you plan to stand by us while we work,
Wearing a cloak[1]?

SOSTRATOS

Why ever not?

DAOS

Straight off, he'll throw
His sods at you, call you a lazy devil. No,

[1] See the note on line 257.

σκάπτειν μεθ' ἡμῶν σ'. εἰ τύχοι γάρ, τοῦτ' ἰδὼν
ἴσως ἂν ὑπομείνειε καὶ παρὰ σοῦ τινα
λόγον, νομίσας αὐτουργὸν εἶναι τῷ βίῳ
πένητ'.

ΣΩΣΤΡΑΤΟΣ

ἕτοιμος πάντα πειθαρχεῖν· ἄγε.

ΓΟΡΓΙΑΣ

τί κακοπαθεῖν σαυτὸν βιάζῃ;

ΔΑΟΣ

βούλομαι
ὡς πλεῖστον ἡμᾶς ἐργάσασθαι τήμερον,
τοῦτόν τε τὴν ὀσφῦν ἀπορρήξανθ' ἅμα
παύσασθ' ἐνοχλοῦνθ' ἡμῖν προσιόντα τ' ἐνθάδε.

ΣΩΣΤΡΑΤΟΣ

ἔκφερε δίκελλαν.

372 ημερας (for ἡμᾶς) B.

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[1] When Sostratos returns from his work in the fields at line 522, he is clearly not wearing his incriminating cloak, and it seems most likely that he does not resume wearing it until his entry at the beginning of the last act. One possibility is that he goes off here at line 371 carrying the cloak, returns similarly carrying it at 522, and then deposits it in the shrine of Pan when he goes in there at 619 (cf. Handley's edition of the *Dyskolos*, on 370).

You'd better do some digging with us. If he saw
That, he just might—perhaps—agree to listen to,
Yes, even you, because he thought your life
Was that of a poor farmer.

SOSTRATOS

I'm prepared to do 370
All I am told. Lead on.

(*Either at this point, or directly before his exit at line 392, Sostratos must take off his smart cloak,*[1] *revealing underneath a short tunic more suitable for energetic work outdoors under a hot sun.*)

GORGIAS

Why force yourself
To suffer?

DAOS (*aside*)

I'd like *us* to get as much work done
Today as possible, and *him* to slip a disc
At the same time. Then he'll stop bothering us
And coming here.

SOSTRATOS

Bring out a mattock.[2]

[2] The δίκελλα, here translated 'mattock', was an agricultural tool used for digging, breaking up the surface of the ground, and for shifting dung (cf. lines 584 ff.). It probably combined the broad, horizontal blade of a mattock with a pair of hoe-like prongs (cf. W. K. Pritchett, *Hesperia* 25 [1956], 290 f.; K. D. White, *Agricultural Implements of the Roman World*, Cambridge 1967, 47 f., 66 ff.).

ΔΑΟΣ

τὴν παρ' ἐμοῦ λαβὼν ἴθι.
τὴν αἱμασιὰν ἐποικοδομήσω γὰρ τέως
ἐγώ· ποητέον δὲ καὶ τοῦτ' ἐστί.

ΣΩΣΤΡΑΤΟΣ

δός.
ἀπέσωσας.

ΔΑΟΣ

ὑπάγω, τρόφιμ'· ἐκεῖ διώκετε.

ΣΩΣΤΡΑΤΟΣ

οὕτως ἔχω· παραποθανεῖν ἤδη με δεῖ
ἢ ζῆν ἔχοντα τὴν κόρην.

ΓΟΡΓΙΑΣ

εἴπερ λέγεις
ἃ φρονεῖς, ἐπιτύχοις.

ΣΩΣΤΡΑΤΟΣ

ὦ πολυτίμητοι θεοί,
οἷς ἀποτρέπεις νυνὶ γὰρ ὡς οἴει με σύ,
τούτοις παρώξυμμ' εἰς τὸ πρᾶγμα διπλασίως.
εἰ μὴ γὰρ ἐν γυναιξίν ἐστιν ἡ κόρη
τεθραμμένη μηδ' οἷδε τῶν ἐν τῷ βίῳ
τούτῳ κακῶν μηδὲν ὑπὸ τηθίδος τινὸς
δειδισαμένη μαίας τ', ἐλευθερίως δέ πως
μετὰ πατρὸς ἀγρίου μισοπονήρου τῷ τρόπῳ,
πῶς οὐκ ἐπιτυχεῖν ἐστι ταύτης μακάριον;

DAOS

Here,
Take mine, and go. And while you're occupied,
I'll build the wall up. That needs doing, too.

SOSTRATOS

Pass it. You've saved my life!

DAOS

I'm off then, master.
Follow on there.

(*Exit Daos, off left*)

SOSTRATOS

So that's my fortune—I must now
Die in the attempt, or win the girl and *live*!

GORGIAS

If you mean what you say, good luck to you!

SOSTRATOS

O honoured gods! The arguments you've used
To put me off now, so you think, have made me twice
As eager for the venture. If the girl
Hasn't grown up in a horde of women, if
She's ignorant of the vices in this life, and all
The fears trumped up by aunts or nurses, if her life's
Been, well, sincere, with a fierce father who's
A natural foe to vice—why then, it *must*

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376 Corr. several: *ετιγαροικοδομησω* B. 377–78 Speech-division thus indicated by ed. pr. (*δος:απεσωσασυ·παγω* B). 386 *τουτων* B. 387 *δειδισαμένη* Gallavotti: *δεδεισαμενη* B. 388 *μεταυτουπατροσαγριου* B.

ἀλλ' ἡ δίκελλ' ἄγει τάλαντα τέτταρα
αὕτη· προαπολεῖ μ'. οὐ μαλακιστέον δ' ὅμως,
ἐπείπερ ἤργμαι καταπονεῖν τὸ πρᾶγμ' ἅπαξ.

ΣΙΚΩΝ

τουτὶ τὸ πρόβατόν ἐστιν οὐ τὸ τυχὸν καλόν.
ἅπαγ' εἰς τὸ βάραθρον. ἂν μὲν αἰρόμενος φέρω
μετέωρον, ἔχεται τῷ στόματι θαλλοῦ, κράδης
κατεσθίει τὰ θρῖ', ἀποσπᾷ δ' εἰς βίαν.
ἐὰν δ' ἀφῇ χαμαί τις, οὐ προέρχεται.
τοὐναντίον δὴ γέγονε· κατακέκομμ' ἐ[γὼ
ὁ μάγειρος ὑπὸ τούτου νεωλκῶν τὴν ὁδ[όν.
ἀλλ' ἐστὶν εὐτυχῶς τὸ νυμφαῖον τοδ[ὶ
οὗ θύσομεν. τὸν Πᾶνα χαίρειν. παῖ Γέ[τα,
τοσοῦτ' ἀπολείπῃ;

ΓΕΤΑΣ

τεττάρων γὰρ φορ[τίον
ὄνων συνέδησαν αἱ κάκιστ' ἀπολού[μεναι
φέρειν γυναῖκές μοι.

391 Corr. Kraus, Maas: προσαπολει B. 394 βαραθμον B. 396 εἰς van Groningen: ες B. 397 τισχαμαι B. 398 δὴ γέγονε Barber: δ'ηγαγον B. 400 Suppl. several. 403 ακακισταπολυ[B.

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[1] In modern terms, about 110 kilogrammes or 242 pounds (cf. the note on *Aspis* 84), an obvious exaggeration.

Be bliss to win her! But this mattock weighs
Four talents,[1] it'll kill me first. No slacking, though,
Once I've begun to sweat at this affair!

(*Exeunt Gorgias and Sostratos, off left. The stage is now empty and silent for a few seconds. Then confused noises are heard off to the right. These become gradually louder, finally resolving into the bleating of a lamb, the rattling of pots and pans, and human cursing. At length the cook Sikon enters, dragging behind him a very reluctant sheep.*)

SIKON

This sheep here is no ordinary beauty—damn
And blast it to perdition! If I lift it up
And carry it in the air, its teeth lock on a shoot,
It wolfs the fig-leaves, pulling hard away
From my grip. If you lower it to the ground,
Though, it won't budge. So here's a paradox: this sheep's
Got me, the cook, all in a stew, through hauling it
Along the road! But here's the shrine, thank heavens,
Where we're to sacrifice. Hail, Pan! Getas,
My boy, so far behind?

(*After Sikon has made the conventional salutation to the god Pan (see above, on line 12), he looks back off-stage in the direction of Getas, who now enters, also from the right, staggering under an enormous load of pots, pans, rugs, cushions and mattresses.*)

GETAS

Yes, damn the women!
They fastened up four donkey-loads for me
To carry!

ΣΙΚΩΝ

πολύς τις ἔρ[χεται
ὄχλος, ὡς ἔοι[κε. στρ]ώματ' ἀδιήγηθ' ὅσα
φέρεις.

ΓΕΤΑΣ

τί δ' ἐγὼ [νῦν;]

ΣΙΚΩΝ

ταῦτ' ἔρεισον δεῦρ'.

ΓΕΤΑΣ

ἰδού.

ἐὰν ἴδῃ γὰρ ἐνύ[πνιο]ν τὸν Πᾶνα τὸν
Παιανιοῖ, τού[τ]ῳ βαδιούμεθ', οἷδ' ὅτι,
θύσοντες εὐθύς.

ΣΙΚΩΝ

[τ]ίς δ' ἑόρακεν ἐνύπνιον;

ΓΕΤΑΣ

ἄνθρωπε, μή με κόφθ'.

ΣΙΚΩΝ

ὅμως εἶπον, Γέτα,
τίς εἶδεν;

406 *νῦν* suppl. Sandbach. *ερεισονταυτα* B. Speech-division after δεῦρο indicated by ed. pr. (δευροιδου: B). 407 *αν* B. 407–8 *πανατε/τονπαιανιοι* B. 408 *βαζιουμεθ'* B. 409 *ενθυσ[..]ιδ'εωρα κεν* B (did the papyrus originally have *ενθυς:τιδ'*?). 410 *μημοι* B.

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[1] The village of Paiania was situated on the eastern side of Mount Hymettos, a good twenty miles by road or track south-east of Phyle. Getas mentions it here less for any association

SIKON

There's a great crowd coming, clear
Enough. The cushions you've got on your back—
What a tremendous number!

GETAS (*at last puffing up to the front door of the shrine*)
What do I do [now (?)]?

SIKON

Rest that against here.

(*Getas obeys Sikon, unloading himself of his pack and placing it against the wall of the shrine*).

GETAS

There. You see, if she
Dreams of Pan of Paiania,[1] we'll trot
Straight off to sacrifice to him there, that's for sure!

SIKON

Who's had a dream?

GETAS

Don't grate me, sir!

SIKON

Do tell
Me, Getas, all the same, who had this dream?

it may have had with the worship of Pan (although Mount Hymettos itself had some celebrity in this connection: see Handley's edition of the *Dyskolos*, *ad loc.*), than because he is gloomily thinking of the effort that would be required to carry his enormous load over the rugged country between Phyle and Paiania.

ΓΕΤΑΣ

ἡ κεκτημένη.

ΣΙΚΩΝ

τί πρὸς θεῶν;

ΓΕΤΑΣ

ἀπολεῖς. ἐδόκει τὸν Πᾶνα—

ΣΙΚΩΝ

τουτονὶ λέγεις;

ΓΕΤΑΣ

τοῦτον.

ΣΙΚΩΝ

τί ποιεῖν;

ΓΕΤΑΣ

τῷ τροφίμῳ τῷ Σωστράτῳ—

ΣΙΚΩΝ

κομψῷ νεανίσκῳ γε—

ΓΕΤΑΣ

—περικρούειν πέδας—

ΣΙΚΩΝ

Ἄπολλον.

414 Corr. several: γενεανισκωι B. παιδας B.

GETAS

My mistress.

SIKON

By the gods, what was it?

GETAS

You'll kill me!

She saw Pan . . .

SIKON (*interrupting*)

This one here, you mean?

(*Sikon points to the statue of Pan by the front door of the shrine.*)

GETAS

Yes.

SIKON

What was he

Doing?

GETAS

He had Sostratos, our master's son . . .

SIKON

A fine

Boy!

GETAS

Pan was putting chains on him . . .

SIKON

Apollo!

ΓΕΤΑΣ

—εἶτα δόντα διφθέραν τε καὶ
δίκελλαν ἐν τοῦ πλησίον τῷ χωρίῳ
σκάπτειν κελεύειν.

ΣΙΚΩΝ

ἄτοπον.

ΓΕΤΑΣ

ἀλλὰ θύομεν
διὰ τοῦθ', ἵν' εἰς βέλτιον ἀποβῇ τὸ φοβερόν.

ΣΙΚΩΝ

μεμάθηκα. πάλιν αἶρου δὲ ταυτὶ καὶ φέρε
εἴσω. ποῶμεν στιβάδας ἔνδον εὐτρεπεῖς
καὶ τἄλλ' ἕτοιμα· μηδὲν ἐπικωλυέτω
θύειν γ' ἐπὰν ἔλθωσιν· ἀλλ' ἀγαθῇ τύχῃ.
καὶ τὰς ὀφρῦς ἄνες ποτ', ὦ τρισάθλιε·
ἐγώ σε χορτάσω κατὰ τρόπον τήμερον.

ΓΕΤΑΣ

ἐπαινέτης οὖν εἰμι σοῦ καὶ τῆς τέχνης
ἔγωγ' ἀεί ποτ', οὐχὶ πιστεύω δ' ὅμως.

ΧΟΡΟΥ

415 δ'ονταδιαφθεραν B. 416 ἐν om. B, suppl. ed. pr. τοῦ πλησίον London seminar: τωπλησιον B. 418 αποβαιη B. 420 ποιησωμεν B. 422 θύειν Fraenkel, London seminar: θυσειν B. 423 Corr. several: ανεσπογ' B.

GETAS

Next

Pan handed him a jerkin and a mattock, then
Told him to dig the neighbour's land!

SIKON

Extraordinary!

GETAS

That's why we're sacrificing here, to get
A better sequel to this frightful dream.

SIKON

I see.
Well, pick *them* up again, and carry them inside.
Let's have some couches ready in there, and the rest
All shipshape. When they come, the sacrifice must go
Without snags. Here's to that! And do please stop
That scowling, you wet blanket! I'll give you today
A proper feed.

GETAS

That's why I've always praised
You and your skill—I'll never *trust* you, though!

(In Sikon's speech, lines 419–20, ' them ' obviously refers to the load which Getas put down at 407. Getas presumably resumes his burden with a scowl of displeasure while the cook speaks 421–22. Sikon probably goes off (with his sheep) into the shrine during the complimentary part of Getas' remarks at 425–26, thus leaving Getas all alone to deliver his critical clausula before he too disappears into the shrine. When the stage is empty, the chorus enter to give their second entr'acte performance.)

ΜΕΡΟΣ Γ′

ΚΝΗΜΩΝ

γραῦ, τὴν θύραν κλείσασ' ἄνοιγε μηδενί,
ἕως ἂν ἔλθω δεῦρ' ἐγὼ πάλιν· σκότους
ἔσται δὲ τοῦτο παντελῶς, ὡς οἴομαι.

ΜΗΤΗΡ ΣΩΣΤΡΑΤΟΥ

Πλαγγών, πορεύου θᾶττον· ἤδη τεθυκέναι
ἡμᾶς ἔδει.

ΚΝΗΜΩΝ

τουτὶ τὸ κακὸν τί βούλεται;
ὄχλος τις· ἄπαγ' ἐς κόρακας.

ΜΗΤΗΡ ΣΩΣΤΡΑΤΟΥ

αὔλει, Παρθενί,
Πανός· σιωπῇ, φασί, τούτῳ τῷ θεῷ
οὐ δεῖ προσιέναι.

(KT fr. 121)

430–31, 432–4, 436–7 Ritchie assigns these speeches to Sostratos' mother with dramatic plausibility (B nowhere mentions this character as a speaking part, and assigns 430–31 specifically to Getas). 434 *δει* B: *δεῖν* mss. of (i) scholia of Aristophanes, *Lys.* 2 and (ii) *Suda*, s.v. *Πανικῷ δείματι*.

[1] This character's intervention in the dialogue during this scene is an attractively bold conjecture of modern scholarship for which, however, there is no written evidence in the cast list and marginal or interlinear part-assignations of the Bodmer papyrus. See apparatus criticus on line 430.

[2] To play 'Pan's hymn' was presumably the musical equivalent of the spoken greetings normal on more ordinary occasions (cf. lines 12, 401, 572 f.). Pan was a dangerous god, capable of inducing such things as 'panic' terror if crossed or neglected.

ACT III

(After the chorus' departure, Knemon enters from his house all equipped for a day's farming. His opening remarks are addressed to his servant Simiche inside the house.)

KNEMON

Old woman, bar the door, don't open it
To anybody till I come back home
Again. It'll be quite dark then, I expect.

(At this point, Knemon turns away from the door in the direction of his fields, which are to be imagined off right. But before he can move, he is engulfed by a crowd of people coming to sacrifice at the shrine of Pan. These include Sostratos' mother, her daughter Plangon, and a hired girl named Parthenis who is playing the ancient Greek double pipes.)

SOSTRATOS' MOTHER [1]

Hurry, Plangon! By now the sacrifice
Should have been over!

KNEMON *(aside)*

What's the meaning of
This devilry? A horde! To hell with them!

SOSTRATOS' MOTHER

Play Pan's hymn, Parthenis. They say one shouldn't
Approach this god in silence.[2]

(The hullabaloo of the sacrificial party's arrival finally brings Getas out of the shrine to greet them with grumbles.)

ΓΕΤΑΣ

νὴ Δί', ἀπεσώθητέ γε.
ὦ Ἡράκλεις, ἀηδίας· καθήμεθα
χρόνον τοσοῦτον περιμένοντες.

ΜΗΤΗΡ ΣΩΣΤΡΑΤΟΥ

εὐτρεπῆ
ἅπαντα δ' ἡμῖν ἐστι;

ΓΕΤΑΣ

ναὶ μὰ τὸν Δία·
τὸ γοῦν πρόβατον· μικροῦ τέθνηκε γάρ.

ΜΗΤΗΡ ΣΩΣΤΡΑΤΟΥ

τάλαν·
οὐ περιμένει τὴν σὴν σχολήν. ἀλλ' εἴσιτε·
καναῖ πρόχειρα, χέρνιβας, θυλήματα
ποιεῖτε. ποῖ κέχηνας, ἐμβρόντητε σύ;

ΚΝΗΜΩΝ

κακοὶ κακῶς ἀπόλοισθε. ποιοῦσίν γέ με
ἀργόν· καταλιπεῖν γὰρ μόνην τὴν οἰκίαν

436 New speaker before εὐτρεπῆ suggested by several, identified (see above, on 430–31) by Ritchie (περιμενοντεσευτρ:επη B). 438–41 Speech-divisions and identification of speakers uncertain: here the former follow B, the latter Blake. 438 ταλαιν' B. 440 προχρεια B. 441 κεχονας B.

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[1] All these were needed for a sacrifice: spring water for lustration; a basket for the barley grains whose sprinkling on the victim was part of the preliminary ritual; and cakes (either

GETAS

By Zeus, you've
Arrived here safely! Heracles, how tedious!
We've been kept waiting such a long time!

SOSTRATOS' MOTHER

Is
Everything ready for us?

GETAS

By Zeus, yes—at least
The *sheep* is. The suspense has all but killed
It!

SOSTRATOS' MOTHER

Poor thing, it can't wait for your convenience!

(*Here she turns to address her attendants*)

In you all go! Prepare the baskets, water, cakes.[1]
What are *you* staring at, you imbecile?

(*While these lines are being spoken, Getas and the party move off into the shrine, and line 441 is most probably addressed to the last loitering attendant to leave the stage, although it could just possibly refer to the bemused Knemon, left all alone now on the stage after Sostratos' mother has followed Getas and the party inside.*)

KNEMON

You filthy scum, to hell with you!—They stop
Me doing any work. I couldn't leave

edible ones, of meal sprinkled with honey and wine, or cakes of incense: ancient accounts differ) for another part of the ceremony.

οὐκ ἂν δυναίμην. αἱ δὲ Νύμφαι μοι κακὸν
α[ὖ]ται· παροικοῦσ', ὥστε μοι δοκῶ πάλιν
με]τοικοδομήσειν, καταβαλὼν τὴν οἰκίαν,
(KT fr. 117) ἐντ]εῦθεν. ὡς θύουσι δ' οἱ τοιχωρύχοι·
κοίτας φέρονται, σταμνί', οὐχὶ τῶν θεῶν
ἕνεκ', ἀλλ' ἑαυτῶν. ὁ λιβανωτὸς εὐσεβὲς
καὶ τὸ πόπανον· τοῦτ' ἔλαβεν ὁ θεὸς ἐπὶ τὸ πῦρ
ἅπαν ἐπιτεθέν· οἱ δὲ τὴν ὀσφῦν ἄκραν
καὶ τὴν χολήν, ὅτι ἔστ' ἄβρωτα, τοῖς θεοῖς
ἐπιθέντες αὐτοὶ τἄλλα καταπίνουσι. γραῦ,
ἄνοιγε θᾶττον τὴν θύραν· [ποητέ]ον
ἐστὶν γὰρ ἡμῖν τἄνδον, ὡ[ς ἐμοὶ] δοκεῖ.

ΓΕΤΑΣ

τὸ λεβήτιον, φῄς, ἐπιλέλη[σθ]ε; παντελῶς
ἀποκραιπαλᾶτε. καὶ τί νῦν ποιή[σ]ομεν;

445 α[ὖ]ται Stoessl : α[.]. αρ B, where the third letter could be *γ*, *π*, or *τ*. 448 Corr. ed. pr.:]*αιφερονται* B, *κοίτας φέροντες* ms. A of Athenaeus, 4. 146e. 449–52 The opening three (five apparently in 450, but B may have had an error there) letters of these lines, which are torn off in B, are supplied from some of the ancient citations (Ath.; Porphyry, *De Abst.* 2. 17) or from Berl. 449 *ἑαυτῶν* A of Ath.: *εαυτον* B. *εὐσεβὲς* A of Ath., B: *εὐσεβὴς* mss. of Porph. 451 *ἐπιτεθέν* A of Ath., B: *τεθέν* mss. of Porph. 452–57 The opening 6 to 8 letters of these lines are preserved in Berl. 452]*τηγ* B, .]*αιτην* Berl. *ὅτι ἔστ'* A of Ath., B: *ὀστέα τὰ* (in error for *ὀστᾶ τ'* ?) ms. L of Clement of Alex., *Strom.* 7. 6. 31. 453 *ἐπιθέντες* A of Ath., B: *ἐπιτιθέντες* L of Clem. *καταπίνουσι* A of Ath., B: *ἀναλίσκουσι* L of Clem. 454 Suppl. Blake. 456 Corr. and suppl. Zuntz: *επιλελη*[..]*αι* B.

The house all unattended. These Nymphs are
Nothing but trouble to me, being next door.
I think I'll pull my house down, build another
Away from here!—Look how the devils sacrifice.
They bring hampers and wine-jars, not to please
The gods, but their own guts. Their piety
Extends to incense and the cake[1]—that's all put on
The fire, the god can take *that*. And they serve
The gods with tail-bone and gall-bladder, just because
Men can't eat them.[2] The rest they guzzle down
Themselves.—Old woman, quick, open the door!
We'd better [do] the inside jobs, [I] think.

(*Knemon's final remarks are made while he knocks vigorously on his door. When it is opened, he disappears inside. After a few seconds, Getas enters from the shrine. His opening remarks are addressed back into the shrine, to unseen servant-women in the sacrificial party.*)

GETAS

The stew-pot? You've forgotten it, you say?
You're all asleep—with hangovers! Well, what

[1] Specifically, a small round cake usually made of barley.

[2] Though Knemon's anger and character lead him to exaggerate here, there is enough truth in what he says to have made an audience think hard about their religious observances. Although Knemon's views were in no way novel (they belong to a tradition going back a century at least), they were particularly relevant at the time of Menander's play, when philosophers such as Theophrastus (allegedly a teacher of Menander) were seriously interested in the problem, and when legislation was being considered against useless extravagance (see Handley's edition of the *Dyskolos*, *ad loc.*).

ἐνοχλητέον τοῖς γειτνιῶσι τῷ θεῷ
ἐσθ', ὡς ἔοικε. παιδίον. μὰ τοὺς θεούς,
θεραπαινίδια γὰρ ἀθλιώτερ' οὐδαμοῦ
οἶμαι τρέφεσθαι. παῖδες. οὐδὲν ἄλλο πλὴν
κινητιᾶν ἐπίσταται—παῖδες καλοί—
καὶ διαβαλεῖν ἐὰν ἴδῃ τις. παιδίον.
τουτὶ τὸ κακὸν τί ἐστι; παῖδες. οὐδὲ εἷς
ἐστ' ἔνδον. ἠήν. προστρέχειν τις φαίνεται.

ΚΝΗΜΩΝ

τί τῆς θύρας ἅπτει, τρισάθλι', εἰπέ μοι,
ἄνθρωπε;

ΓΕΤΑΣ

μὴ δάκῃς.

ΚΝΗΜΩΝ

ἐγώ σε, νὴ Δία,
καὶ κατέδομαί γε ζῶντα.

ΓΕΤΑΣ

μή, πρὸς τῶν θεῶν.

ΚΝΗΜΩΝ

ἐμοὶ γάρ ἐστι συμβόλαιον, ἀνόσιε,
καὶ σοί τι;

458 τοιγιτνιωσι B. 462 επισταναι B. 464 τί om. B, suppl. ed. pr. 465 ην B. 466 Corr. several: απει B. 466–67 Change of speaker after ἄνθρωπε indicated by several (ανθρωπεμη B, with no paragraphus under 466). 468 τῶν om. B, suppl. ed. pr.

Shall we do now? Apparently, disturb
Pan's next-door neighbours!

(*Getas goes to Knemon's door, and bangs on it loudly every time he calls for a servant to open it for him.*)

Servant!—By the gods,
I don't think there's a poorer set of girls
Anywhere living! Servants!—They don't know
A thing, apart from sex—Good servants, hoy!
—And telling tales if they are caught. Hoy, servant!
What's gone wrong here? Servants!—There's no-one in.
Aha! There's someone dashing to the door,
Apparently.

(*The door is flung open, to reveal an enraged Knemon.*)

KNEMON

Tell me, you wretched cur, why are
You clinging to my door?

GETAS

Don't bite my head
Off!

KNEMON

That I will, by Zeus, and eat you up
Alive, too!

GETAS

By the gods, no!

KNEMON

Villain, have
I ever signed a contract with you?

ΓΕΤΑΣ

συμβόλαιον οὐδέν· τοιγαροῦν
προσελήλυθ' οὐ χρέος σ' ἀπαιτῶν οὐδ' ἔχων
κλητῆρας, ἀλλ' αἰτησόμενος λεβήτιον.

ΚΝΗΜΩΝ

λεβήτιον;

ΓΕΤΑΣ

λεβήτιον.

ΚΝΗΜΩΝ

μαστιγία,
θύειν με βοῦς οἴει ποεῖν τε ταὔθ' ἅπερ
ὑμεῖς ποεῖτ';

ΓΕΤΑΣ

οὐδὲ κοχλίαν ἔγωγέ σε.
ἀλλ' εὐτύχει, βέλτιστε. κόψαι τὴν θύραν
ἐκέλευσαν αἱ γυναῖκες αἰτῆσαί τέ με.
ἐπόησα τοῦτ'· οὐκ ἔστι· πάλιν ἀπαγγελῶ
ἐλθὼν ἐκείναις. ὦ πολυτίμητοι θεοί,
ἔχις πολιὸς ἄνθρωπός ἐστιν οὑτοσί.

ΚΝΗΜΩΝ

ἀνδροφόνα θηρί'· εὐθὺς ὥσπερ πρὸς φίλον
κόπτουσιν. ἂν ἡμῶν προσιόντα τῇ θύρᾳ

473 *λεβοιτιον* twice in B. Change of speaker after the second *λεβήτιον* indicated by ed. pr. (*λεβοιτιονμαστιγια* B). 474 *ποιεινδε* B. 475 *κωχλειαν* B. 476 *κομψαι* B. 478 *απαγγελλω* B.

GETAS

Contract, no—
That's why I haven't come collecting debts from you
Or serving summonses—but just to borrow
A stew-pot.

KNEMON

A stew-pot?

GETAS

A stew-pot.

KNEMON

You
Scoundrel, do you think I offer cattle when
I sacrifice, and act just like you?

GETAS (*his first remark aside*)

Cattle? I
Don't think you'd even give a snail!—Good-bye,
Then, my dear sir! The women told me to
Knock at your door and ask. I've done that. You don't have
One. I'll go back and let them know. O honoured gods,
This fellow here's a silver-haired old viper!

(*Exit Getas, back into the shrine. Knemon is alone.*)

KNEMON

They're all man-eating tigers, think it's like
A friend's house, come right up and knock. Just let

λάβω τιν', ἂν μὴ πᾶσι τοῖς ἐν τῷ τόπῳ
παράδειγμα ποιήσω, νομίζεθ' ἕνα τινὰ
ὁρᾶν με τῶν πολλῶν. ὁ νῦν δ' οὐκ οἶδ' ὅπως
διευτύχηκεν οὗτος, ὅστις ἦν ποτε.

ΣΙΚΩΝ

κάκιστ' ἀπόλοι'. ἐλοιδορεῖτό σοι; τυχὸν
ᾔτεις σκατοφάγως· οὐκ ἐπίστανταί τινες
(KT fr. 125) ποιεῖν τὸ τοιοῦθ'· εὕρηκ' ἐγὼ τούτου τέχνην.
διακονῶ γὰρ μυρίοις ἐν τῇ πόλει
τούτων τ' ἐνοχλῶ τοῖς γείτοσιν καὶ λαμβάνω
σκεύη παρ' ἁπάντων. δεῖ γὰρ εἶναι κολακικὸν
τὸν δεόμενόν του. πρεσβύτερός τις τ[ῆ] θύρᾳ
ὑπακήκο'· εὐθὺς πατέρα καὶ πάππα[ν καλῶ.
γραῦς· μητέρ'. ἂν τῶν διὰ μέσου τ[ις ᾖ γυνή,
ἐκάλεσ' ἱερέαν. ἂν θεράπων [νεώτερος,
βέλτιστον. ὑμεῖς δ' ἐκκρεμανν[ύοισθε δή·

483 λαβων B. 484–89 Scraps of the ends of these lines are preserved in Berl. 485 ουραν B.]νδ'ουκ Berl: νυνουκ B. 487 ελυδωρειτο B. 488 καταφαγ'ως B. 491 τ' several: τι B. 494–500 Supplementation here is highly speculative, and the text offered is *exempli gratia*. 494 πατέρα several: πατερ B. πάππα[ν καλῶ suppl. several. 495 γρας B. τ[ις ᾖ γυνή suppl. several (τ[ις and γυνή ed. pr. already). 496 ἱερέαν Handley: ιερειαν B. νεώτερος suppl. Sandbach, tentatively. 497–98 Corr. and suppl. Arnott, *exempli gratia*: δεκρεμανν[(or -ανυ[or -αν̣η[) B.

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[1] Literally in the Greek, 'priestess'. In Menander's Athens, however, the title and function of priestess seem to have been as much a mark of social status as of any particular religious vocation.

Me catch a man approaching *our* door! If
I don't make an example of you to the whole
Community, consider me—a cipher!
This fellow though, whoever he was, somehow got
Away just now!

(*Exit Knemon, into his house. Just as he slams the door, Sikon emerges from the shrine. His opening remarks are contemptuously addressed to Getas, who must either be imagined by the audience as an unseen auditor inside the shrine, or have come on stage with Sikon to be a silent spectator, standing in the background, of what ensues. Getas' visible presence would certainly add piquancy to the following scene.*)

SIKON

Be damned to you! He told
You off? Perhaps you asked with the finesse
Of a pig! Some folk don't know how to do a thing
Like that. There's a technique to it that I've
Discovered. I help millions in the town,
Pestering their neighbours, borrowing pans from all
Of them. A borrower must use soft soap.
Suppose an older man answers the door. [I call]
[Him] ' Father ' straight away, or ' Dad '. If it's
A hag, then ' Mother '. If [a] middle-aged
[Woman], I call her ' Madam '.[1] If a [youngish (?)]
slave,
' Good chap '.

(*Here Sikon either turns to address Getas directly, if Getas is on stage with him, or indicates by a wave in the direction of the cave that he has Getas in mind, if Getas is imagined to be still in the shrine.*)

You people, though—[be (?)] hanged! O what

ὦ τῆς ἀμαθίας· " παιδίον, παῖ "· [φλήναφος.
ἐγώ, " πρόελθε, πατρίδιον, σὲ β[ούλομαι."

ΚΝΗΜΩΝ

πάλιν αὖ σύ;

ΣΙΚΩΝ

π[αῖ, τί το]ῦτ';

ΚΝΗΜΩΝ

ἐρεθίζεις μ' ὥσπερεὶ
ἐπίτηδες. οὐκ [εἴρη]κά σοι πρὸς τὴν θύραν
μὴ προσιέναι; [τὸ]ν ἱμάντα δός, γραῦ.

ΣΙΚΩΝ

μηδαμῶς,
ἀλλ' ἄφες.

ΚΝΗΜΩΝ

ἄφε[ς;]

ΣΙΚΩΝ

βέλτιστε, ναὶ πρὸς τῶν θεῶν.

ΚΝΗΜΩΝ

ἦκε πάλιν.

499 Suppl. Barrett. 500 Suppl. Handley. 503 *τῶν* om. B, suppl. ed. pr.

Stupidity! [Claptrap like (?)] 'Boy! Slave!' *My*
approach
Is 'Come on, dad, [I want (?)] you!'

(*As he speaks the last sentence, Sikon suits his action to the words and knocks on Knemon's door. Knemon comes out angrily.*)

KNEMON

You again? 500

SIKON (*taken aback by Knemon's fierceness*)
[Oh, what's (?)] this?

KNEMON

Looks as if you're nettling me
On purpose! Didn't I [tell] you not to come
To my door? Woman, pass [the] strap!

(*As Knemon speaks this command, addressed to Simiche inside his house, he seizes Sikon; then he takes the strap and belabours the cook with it.*)

SIKON

No! Let me go!

KNEMON

Let go?

SIKON

Yes, by the gods! Good chap!

(*Sikon breaks free of Knemon's grasp.*)

KNEMON

Come back!

ΣΙΚΩΝ

ὁ Ποσειδῶν σε—

ΚΝΗΜΩΝ

καὶ λαλεῖς ἔτι;

ΣΙΚΩΝ

χυτρόγαυλο[ν] αἰτησόμενος ἦλθον.

ΚΝΗΜΩΝ

(KT fr. 671?) οὐκ ἔχω
οὔτε χυτρό[γ]αυλον οὔτε πέλεκυν οὔθ' ἅλας
οὔτ' ὄξος οὔτ' ἄλλ' οὐδέν, ἀλλ' εἴρηχ' ἁπλῶς
μὴ προσι[έ]ναι μοι πᾶσι τοῖς ἐν τῷ τόπῳ.

ΣΙΚΩΝ

ἐμοὶ μὲν οὐκ εἴρηκας.

ΚΝΗΜΩΝ

ἀλλὰ νῦν λέγω.

ΣΙΚΩΝ

νή, σὺν κακῷ γ'. οὐδ' ὁπόθεν ἄν τις, εἰπέ μοι,
ἐλθὼν λάβοι φράσαις ἄν;

505 αιτουμενος B. 507 So B: Choeroboscus in Theodosius, *Can.* 1. 259. 16 Hilgard, however, appears to cite this line with οὔτ' ὄξος οὔτ' ὀρίγανον, but he may be confusing this passage with one in another play of Menander, or even be referring to a similar passage in a different play. 510 Corr. several: ουθ' B apparently altered to ουκ.

SIKON

Poseidon send you . . .

KNEMON (*interrupting Sikon's imprecation*)

Babbling still?

SIKON

I came to ask

You for a skillet.[1]

KNEMON

I don't have a skillet, or
Cleaver, or salt, or vinegar, or anything
Else. I've told all the neighbourhood to keep
Away from me—just that!

SIKON

You've not told me!

KNEMON

Well, I'm
Telling you now!

SIKON (*feeling his sore shoulders*)

Yes, worse luck! Tell me, couldn't you just
Say where a man could go and get one from?

[1] The cook carefully avoids repeating Getas' unfortunate word 'stew-pot' (λεβήτιον). The substituted word χυτρόγαυλος, a deep earthenware pot of bucket shape, may have been intended to sound a little over-technical. The translation 'skillet' attempts to convey something of this; it must of course be taken in its more trad itional sense of 'cooking-pot'.

ΚΝΗΜΩΝ

οὐκ ἐγὼ 'λεγον;
ἔτι μοι λαλήσεις;

ΣΙΚΩΝ

χαῖρε πόλλ'.

ΚΝΗΜΩΝ

οὐ βούλομαι
χαίρειν παρ' ὑμῶν οὐδενός.

ΣΙΚΩΝ

μὴ χαῖρε δή.

ΚΝΗΜΩΝ

ὦ τῶν ἀνηκέστων κακῶν.

ΣΙΚΩΝ

καλῶς γέ με
βεβωλοκόπηκεν. οἷόν ἐστ' ἐπιδεξίως
αἰτεῖν· διαφέρει, νὴ Δί'. ἐφ' ἑτέραν θύραν
ἔλθῃ τις; ἀλλ' εἰ σφαιρομαχοῦσ' ἐν τῷ τόπῳ
οὕτως ἑτοίμως, χαλεπόν. ἆρά γ' ἐστί μοι
κράτιστον ὀπτᾶν τὰ κρέα πάντα; φαίνεται.
ἔστιν δέ μοι λοπάς τις. ἐρρῶσθαι λέγω
Φυλασίοις. τοῖς οὗσι τούτοις χρήσομαι.

514–15 *καλῶς με βεβωλοκόπηκεν* is cited by Aelius Dionysius (in Aldus Manutius, *Horti Adonidis* p. 234a) without any source being named. 516 Corr. several: *εφαιτεραν* B. 517 *εντοπωι* B. 520 *μοικαιλοπας* B. 521 *φυλασιτοισουσι* B.

[1] The *λοπάς*, a shallow earthenware casserole, is illustrated in B. A. Sparkes and L. Talcott, *Pots and Pans of Classical Athens*, Princeton, 1958, fig. 44.

KNEMON (*threatening Sikon again*)
Did I not tell you? Will you go on babbling
Away at me?

SIKON (*backing away*)
Good-bye!

KNEMON
I won't be 'good-bye'd' by
Any of you!

SIKON
Bad-bye, then!

KNEMON
Oh, what desperate
Afflictions!

(*Exit Knemon into his house, leaving Sikon alone on stage.*)

SIKON
Yes, he's ploughed me nicely! The
Importance of the shrewd appeal—by Zeus, how that
Does matter!

(*Sikon now changes from his rueful, self-mocking mood to one of positive thinking.*)

—Must one try another door? Though if
They're *so* quick with their boxing lessons here,
I foresee snags!—Will it be best to roast
All this meat? That's the answer! I've a casserole.[1]
Farewell to Phyle! I'll use what I've got.

(*Exit Sikon, into the shrine. As he disappears, Sostratos limps stiffly onto the stage from the left.*)

ΣΩΣΤΡΑΤΟΣ

ὅστις ἀπορεῖ κακῶν, ἐπὶ Φυλὴν ἐλθέτω
κυνηγετῶν. ὦ τρισκακοδαίμων, ὡς ἔχω
ὀσφῦν, μετάφρενον, τὸν τράχηλον, ἑνὶ λόγῳ
ὅλον τὸ σῶμ'. εὐθὺς γὰρ ἐμπεσὼν πολὺς
νεανίας ἐγώ τις, ἐξαίρων ἄνω
σφόδρα τὴν δίκελλαν, ὡς ἂν ἐργάτης, βαθὺ
ἔπαιον. ἐπεκείμην φιλοπόνως, οὐ πολὺν
χρόνον. εἶτα καὶ μετεστρεφόμην τι, πηνίκα
ὁ γέρων πρόσεισι τὴν κόρην ἄγων ἅμα
σκοπούμενος. καὶ νὴ Δί', ἐλαβόμην τότε
τῆς ὀσφύος, λάθρᾳ τὸ πρῶτον· ὡς μακρὸν
ἦν παντελῶς δὲ τοῦτο, λορδοῦν ἠρχόμην,
ἀπεξυλούμην ἀτρέμα δ'. οὐδεὶς ἤρχετο.
ὁ δ' ἥλιος κατέκα', ἑώρα τ' ἐμβλέπων
ὁ Γοργίας ὥσπερ τὰ κηλώνειά με
μόλις ἀνακύπτοντ', εἶθ' ὅλῳ τῷ σώματι
πάλιν κατακύπτοντ'. " οὐ δοκεῖ μοι νῦν," ἔφη,
" ἤξειν ἐκεῖνος, μειράκιον." " τί οὖν," ἐγὼ
εὐθύς, " ποῶμεν; αὔριον τηρήσομεν
α[ὐ]τόν, τὸ δὲ νῦν ἐῶμεν;" ὅ τε Δᾶος παρῆν
ἐπὶ] τὴν σκαπάνην διάδοχος. ἡ πρώτη μὲν οὖν
ἔφο]δος τοιαύτη γέγονεν· ἧκω δ' ἐνθάδε,
διὰ] τί μὲν οὐκ ἔχω λέγειν, μὰ τοὺς θεούς,
ἕλκ]ει δέ μ' αὐτόματον τὸ πρᾶγμ' εἰς τὸν τόπον.

523 κυνηγετῶν Quincey: κυνηγετησων B. τρισκακοδαίμων, ὡς several: τρισκακοδαιμονως B. 528 ἔπαιον Sandbach: εγαι πλειον B. 531 Corr. Handley: ποτε B. 536 κηλωναειμε B. 541 εασομεν B. 542 Suppl. Lloyd-Jones. 543 Suppl. several. 545 Suppl. Barrett, London seminar.

SOSTRATOS

If anybody's short of troubles, let
Him come to Phyle for the hunting. Oh,
The pain! It crucifies my loins, back, neck—
In short, my whole body! You see, I tore
Hard into it straight off, the young fanatic!
Swinging the mattock heftily up, like
A labourer, I'd smash in deep. I kept
On strenuously—not too long. Then I'd turn round
A bit, and look to see when the old man
Would turn up with the girl. That's when, by Zeus,
I felt my back. First, furtively. But as
It went on, hours and hours, I started to
Go bow-backed. I was quietly stiffening up.
But no-one came. The sun was frizzling me.
And Gorgias would look and see me going up
Just like a see-saw,[1] slightly up, then down
Again with all my strength. ' Young man,' he said,
I don't think he'll come now.' ' What shall we do
Then? ' I replied at once; ' look out for him
Tomorrow, and call it a day now? ' Daos
Arrived to take the digging over. So that's how
The first assault has ended. And I'm here. Why? I
Can't tell you, by the gods, but of its own
Accord the venture draws me to this spot.

(*The door of the shrine bursts open, emitting a cloud of smoke. Through it Getas enters, shouting back at Sikon, who remains inside unseen.*)

[1] Literally in the Greek, the counterpoised beams which were sometimes used as the mechanism for drawing water up from the shallower wells.

ΓΕΤΑΣ

τί τὸ κ]ακόν; οἴει χεῖρας ἑξήκοντά με,
ἄνθρ]ωπ', ἔχειν; τοὺς ἄνθρακάς σοι ζωπυρῶ·
δέχο]μαι, φέρω, πλύνω, κατατέμνω σπλάγχν' ἅμα·
μάττω· περιφέρω τὰ κ[εράμια, νὴ το]υτονί,
ὑπὸ τοῦ καπνοῦ τυφλὸς [γεγονώ]ς. τούτοις ὄνος
ἄγειν δοκῶ μοι τὴν ἑορτή[ν.]

ΣΩΣΤΡΑΤΟΣ

[π]αῖ Γέτα.

ΓΕΤΑΣ

ἐμὲ τίς;

ΣΩΣΤΡΑΤΟΣ

ἐγώ.

ΓΕΤΑΣ

σὺ δ' εἶ τίς;

ΣΩΣΤΡΑΤΟΣ

οὐχ [ὁρᾷ]ς;

ΓΕΤΑΣ

ὁρῶ·

τρόφιμος.

546, 547 Suppl. several. *ανθρακασοι* B. 548–550 Supplementation and correction are highly uncertain, and the text printed is *exempli gratia*. 548 *δέχο]μαι* suppl. Kraus. *φέρω, πλύνω* Barber, Kraus: *πολυνωφερω* B. 549 Suppl. Arnott (*νὴ* also Kraus). 550 *ὄνος* several: *ολος* B. 552 *συδετις* B.

GETAS

[What] *now*, damn you? [Man], do you think that I've
Got sixty hands? I've made the charcoal glow for you.
I [take (?)], fetch, wash, cut offal up, all in
One breath. I make cakes, shift the [pots, by Pan (?)]
Here,[1] and [get] blinded by the smoke. I'm just
The donkey at the feast,[2] as far as *they*'re
Concerned!

SOSTRATOS

Getas, boy!

GETAS (*his eyes still smarting from the smoke*)

Who wants me?

SOSTRATOS

I do.

GETAS (*still not recognising Sostratos*)

Who're you?

SOSTRATOS

Can't you [see]?

GETAS

Yes, it's master.

[1] If this supplement is right (and it is highly speculative), Getas' oath would be accompanied by a gesture in the direction of the statue of Pan, which stood at the entrance to his shrine (see the note on line 12).

[2] Apparently an adaptation of the proverb *ὄνος ἄγων μυστήρια*, 'I'm the donkey celebrating the Mysteries' (cf. Aristophanes, *Frogs* 159). The donkey's role in the celebration of such festivals consisted in carrying the sacred utensils, while the human participants enjoyed themselves.

ΣΩΣΤΡΑΤΟΣ

τί ποιεῖτ' ἐνθάδ', [εἰ]πέ μοι;

ΓΕΤΑΣ

τί γάρ;

τεθύκαμεν ἄρτι καὶ παρασκευάζομεν
ἄριστον ὑμῖν.

ΣΩΣΤΡΑΤΟΣ

ἐνθάδ' ἡ μήτηρ;

ΓΕΤΑΣ

πάλαι.

ΣΩΣΤΡΑΤΟΣ

ὁ πατὴρ δέ;

ΓΕΤΑΣ

προσδοκῶμεν. ἀ[λ]λὰ πάραγε σύ.

ΣΩΣΤΡΑΤΟΣ

μικρὸν διαδραμών γ'. ἐνθαδὶ τρ[ό]πον τινὰ
γέγον' οὐκ ἄκαιρος ἡ θυσία· παραλήψομαι
τὸ μειράκιον τουτὶ γάρ, ἐλθὼν ὡς ἔχω,
καὶ τὸν θεράποντ' αὐτοῦ· κεκοινωνηκότες
ἱερῶν γὰρ εἰς τὰ λοιπὰ χρησιμώτεροι
ἡμῖν ἔσονται σύμμαχοι πρὸς τὸν γάμον.

ΓΕΤΑΣ

τί φῄς; ἐπ' ἄριστόν τινας παραλαμβάνειν
μέλλεις πορευθείς; ἕνεκ' ἐμοῦ τρισχίλιοι

557 *γ'* om. B, suppl. several. 558 *ηθυσιαν* B. 559 Corr. Sandbach: *παρελθων* B. 561 *χρησιμωτεραι* B.

SOSTRATOS

Tell me, what
Are *you* doing here?

GETAS

Why, we've just finished with
The sacrifice, we're getting lunch prepared.

SOSTRATOS

Is mother here?

GETAS

A long while.

SOSTRATOS

Father?

GETAS

We're
Expecting him. But come on in.

SOSTRATOS

Yes, after I've
Run a small errand. In one way, the sacrifice
Here's been quite timely. I'll go just as I
Am and invite this young man here and his
Servant. If they share in the offerings, they'll
Be better champions of our wedding plan
In future!

GETAS

What do you say? You intend
To go and invite guests to lunch? Well, *I*

γένοισθ'. ἐγὼ μὲν γὰρ πάλαι τοῦτ' οἶδ', ὅτι
οὐ γεύσομ' οὐδενός· πόθεν γάρ; συνάγετε
πάντας. καλὸν γὰρ τεθύκαθ' ἱερεῖον, πάνυ
ἄξιον ἰδεῖν. ἀλλὰ τὰ γύναια ταῦτά μοι—
ἔχει γὰρ ἀστείως—μεταδοίη γ' ἄν τινος;
οὐδ' ἄν, μὰ τὴν Δήμητρ', ἀλὸς πικροῦ.

ΣΩΣΤΡΑΤΟΣ

καλῶς
ἔσται, Γέτα, τὸ τήμερον· μαντεύσομαι
τοῦτ' αὐτός, ὦ Πάν—ἀλλὰ μὴν προσεύχομαι
ἀεὶ παριών σοι—καὶ φιλανθρωπεύσομαι.

ΣΙΜΙΧΗ

ὦ δυστυχής· ὦ δυστυχής· ὦ δυστυχής.

ΓΕΤΑΣ

ἄπαγ' εἰς τὸ βάραθρον· τοῦ γέροντός τις γυνὴ
προελήλυθεν.

ΣΙΜΙΧΗ

τί πείσομαι; τὸν γὰρ κάδον
ἐκ τοῦ φρέατος βουλομένη τοῦ δεσπότου,
εἴ πως δυναίμην, ἐξελεῖν αὐτὴ λάθρᾳ,
ἀνῆψα τὴν δίκελλαν ἀσθενεῖ τινι

568 ἰδεῖν. ἀλλὰ τὰ γύναια several: ιδειντιν'αλλαγυναια B. 577 Corr. several: βουλομενου B. 579 ενηψα B.

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[1] See note on line 12.

Don't care if there's three thousand of you! There's
One thing I've known a long time—*I* shan't taste
A thing; how could I? Round up all the guests!
You've had a *fine* sheep killed, a *real* joy to the eyes!
These females, though—they're charming, but would
they
Give *me* a taste of something? By Demeter, not
Even a grain of kitchen salt!

SOSTRATOS

Getas, today
It'll be all right, I'll forecast that myself, O Pan!
—I always pray to you as I go past[1]—and I'll
Be generous!

(With these consoling remarks to the grumbling Getas, Sostratos goes off left, in search of Gorgias and Daos. Suddenly Knemon's door opens, and out comes Simiche, Knemon's old female slave, in a state of tragic misery.)

SIMICHE (*not noticing Getas' presence*)

O tragedy! O tragedy!
O tragedy!

GETAS (*aside*)

To hell with her! Look who's
Come out—the old man's woman.

SIMICHE

What will happen
To me? I hoped to fish the bucket up
Out of the well myself, if possible,
Without my master knowing, so I tied

καλῳδίῳ σαπρῷ, διερράγη τέ μοι
τοῦτ' εὐθύς—

ΓΕΤΑΣ

ὀρθῶς.

ΣΙΜΙΧΗ

—ἐνσέσεικά θ' ἁθλία
καὶ τὴν δίκελλαν εἰς τὸ φρέαρ μετὰ τοῦ κάδου.

ΓΕΤΑΣ

ῥῖψαι τὸ λοιπόν σοι σεαυτήν ἐστ' ἔτι.

ΣΙΜΙΧΗ

ὁ δ' ἀπὸ τύχης κόπρον τιν' ἔνδον κειμένην
μέλλων μεταφέρειν, περιτρέχων ταύτην πάλαι
ζητεῖ βοᾷ τε—καὶ ψοφεῖ γε τὴν θύραν.

ΓΕΤΑΣ

φεῦγ', ὦ πονηρά, φεῦγ'· ἀποκτενεῖ σε, γραῦ·
μᾶλλον δ' ἀμύνου.

ΚΝΗΜΩΝ

ποῦ 'στιν ἡ τοιχωρύχος;

ΣΙΜΙΧΗ

ἄκουσα, δέσποτ', ἐνέβαλον.

581 Getas' interruption indicated by ed. pr. (B has no paragraphus under line 581, certainly no dicolon after *ορθως*, probably no dicolon before it). 581 *θ' ἁθλία* Jacques: *τ'αθλια* B. 584 *ὁ δ'* several: *οιδ'* B. 585 *μελλοντων* B.

The mattock to a flimsy, rotten bit
Of rope, and it snapped on me right away . . .

GETAS

Good!

SIMICHE (*deaf to all interruptions*)

. . . and,
Oh dear, I've dropped the mattock in the well
Now, with the bucket! . . .

GETAS

Still one thing to do—
Jump in yourself!

SIMICHE

. . . and master wants to shift some dung
That's lying in the yard, as luck would have it, and
For ages he's been searching for it, bawling and
Rushing around, and . . . he's rattling the latch!

(*Simiche cowers in terror as the door of Knemon's house opens, and Knemon rushes out in a rage.*)

GETAS

Poor thing,
Run, run! He'll murder you, old woman! No, stand up
To him!

KNEMON

Where is the culprit?

SIMICHE

Master, I
Didn't mean to drop it in!

ΚΝΗΜΩΝ

βάδιζε δὴ

590 εἴσω.

ΣΙΜΙΧΗ

τί ποιεῖν δ', εἰπέ μοι, μέλλεις;

ΚΝΗΜΩΝ

ἐγώ;

δήσας καθιμήσω σε.

ΣΙΜΙΧΗ

μὴ δῆτ', ὦ τάλαν.

ΓΕΤΑΣ

ταὐτῷ γε τούτῳ σχοινίῳ, νὴ τοὺς θεούς·
κράτιστον, εἴπερ ἐστὶ παντελῶς σαπρόν.

ΣΙΜΙΧΗ

τὸν Δᾶον ἐκ τῶν γειτόνων ἐγὼ [καλ]ῶ.

ΚΝΗΜΩΝ

595 Δᾶον καλεῖς, ἀνόσι', ἀνηρηκυῖά [με;
οὔ σοι λέγω; θᾶττον βάδιζ' εἴσω. [τάλας

592–93 These lines are given to Getas by Webster (in B there is no paragraphus under 592, no dicolon visible after ταλαν in 591), but other assignments are possible. 595 ανηρεικυια B. με suppl. several.

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[1] The text hereabouts (lines 595 to 599) is both defective and corrupt, and certain restoration is impossible. Nevertheless, a change of tone is clearly discernible in the remainder of Knemon's speech and in the words of Getas that immediately follow Knemon's exit here. Knemon appears suddenly to realise (in vivid contrast to what he has said earlier: cf. 169 f.)

KNEMON (*with a gesture to the door*)
Get in!

SIMICHE
Tell me, what are
You going to do?

KNEMON
Me? I'll let *you* down on the rope!

SIMICHE
No, no! Oh dear!

GETAS
Yes—best use, by the gods,
That same rope, if it's *really* rotten through
And through!

SIMICHE (*making for Gorgias' door*)
I'll [shout for] Daos, from next door.

KNEMON (*going after her*)
You'll shout for Daos, will you? You've ruined me,
You heathen! Can't I tell you? Get inside,
Quickly!

(*Exit Simiche into Knemon's house. There is a slight pause before Knemon continues his speech.*[1])

the difficulties of isolation, and with this realisation his character reveals for the first time a sympathetic facet. Getas' speech (603 ff.) underpins this sympathy. Menander is laying the foundations for Knemon's appearance in the fourth act.

ἐγώ, τάλας τῆς νῦν ἐρημίας, [τάλας
ὡς οὐδὲ εἷς. καταβήσομ' εἰ[ς τὸ φρέαρ· τί γὰρ
ἔτ' ἐστὶν ἄλλ';

ΓΕΤΑΣ

ἡμεῖς πορισῦ[μεν ἁρπάγην
καὶ σχοινίον.

ΚΝΗΜΩΝ

κακὸν κάκ[ιστά σ' οἱ θεοὶ
ἅπαντες ἀπολέσειαν εἴ τι μ[οι λαλεῖς.

ΓΕΤΑΣ

καὶ μάλα δικ[αίως. εἰσ]πεπήδηκεν πάλιν.
ὦ τρισκακοδα[ίμων οὗ]τος· οἷον ζῇ βίον.
τοῦτ' ἐστὶν εἰλικρ[ινὴς] γεωργὸς Ἀττικός·
πέτραις μαχόμ[εν]ος θύμα φερούσαις καὶ σφάκον
ὀδύνας ἐπισπᾶ[τ', ο]ὐδὲν ἀγαθὸν λαμβάνων.
ἀλλ' ὁ τρόφιμος [γ]ὰρ οὑτοσὶ προσέρχεται
ἄγων μεθ' α[ὑ]τοῦ τοὺς ἐπικλήτους. ἐργάται
ἐκ τοῦ τόπου τ[ιν]ές εἰσιν· ὦ τῆς ἀτοπίας.

596–99 Supplementation of B's gaps is uncertain; the text printed is *exempli gratia*. 596–97 Suppl. Winnington-Ingram. 597 *τῆς νῦν ἐρημίας* Shipp: *τησερημιαστησυνν*[B. 598 Suppl. Handley. 599 *ἔτ'* Handley: *ειτ'* B. *πορισῦ[μεν ἁρπάγην* suppl. several. 600 Suppl. Gallavotti, Page. 601 Suppl. Fraenkel. 602 *δικ[αίως* suppl. ed. pr., *εἰσ]πεπήδηκεν* several. 604 Suppl. J. Martin (*εἰλικρ[ινῶς]* ed. pr.). 605 *σκαφο* ¯ (where ¯ is a sign for *ν*) B. 606 *ἐπισπᾶ[τ'* several: *επιστα*[B.

This isolation makes me [ache],
Yes! ache—[ache (?)] more than anybody. I'll go down
[The well. What (?)] else can one do?

GETAS (*addressing Knemon directly*)
We'll provide
[A grapple (?)] and a rope.

KNEMON
May all [the gods]
Damn, smash and blast [you] to perdition, if [you say]
A [word to me]!

(*As Getas begins his next speech, Knemon goes off into his house, slamming the door and leaving Getas alone on the stage.*)

GETAS
And I'll deserve it! He's
Off [in] again. O poor, poor devil, what
A life he leads! There goes a perfect specimen
Of Attic farmer. Wages war on rocks that grow
Savory and sage,[1] reaps aches and pains, and gets
No profit. But here comes my master, with
His guests in tow. They're just farm-labourers from
The neighbourhood! How extraordinary!

[1] Typical wild plants in the barren, stony soil of the Attic hills.

οὗτος τί τούτους δεῦρ' ἄγει νῦν; ἢ πόθεν
γεγονὼς συνήθης;

ΣΩΣΤΡΑΤΟΣ

οὐκ ἂν ἐπιτρέψαιμί σοι
ἄλλως ποῆσαι.

ΓΟΡΓΙΑΣ

πάντ' ἔχομεν.

ΣΩΣΤΡΑΤΟΣ

ὦ Ἡράκλεις,
τουτὶ δ' ἀπαρνεῖται τίς ἀνθρώπων ὅλως,
ἐλθεῖν ἐπ' ἄριστον συνήθους τεθυκότος;
εἰμὶ γάρ, ἀκριβῶς ἴσθι, σοὶ πάλαι φίλος,
πρὶν ἰδεῖν. λαβὼν ταῦτ' εἰσένεγκε, Δᾶε, σύ,
εἶθ' ἥκε.

610 *αγειννυν* B. 611 *γονως* B. 612 *παντ' ἔχομεν* assigned to Gorgias by Webster (in B there is no paragraphus under 612, no dicola before or after the phrase). 616 Corr. Gallavotti (who prefers, however, *τάδ'* to *ταῦτ'*): *ταυταδ'εισενεγκεδεσυ* B.

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[1] Behind the ebullient exaggeration lies a grain of truth. To the contemporary Athenian, a marriage tie could involve friendly relations with any member of the bride's family, and

Why's he now bringing *them* here? How's he got
To know *them*?

(*As Getas concludes his speech, Sostratos enters with Gorgias and Daos from the left. Sostratos and Gorgias are in mid-conversation. Getas now either steps into the doorway of the shrine in order to eavesdrop on the following conversation, or perhaps more plausibly makes his exit into the shrine.*)

SOSTRATOS

I'd not dream of letting you
Refuse!

GORGIAS

Thank you, but we can't.

SOSTRATOS

Heracles!
Who in the world declines an invitation
Point blank, to come to lunch after his friend
Has had a sacrifice? I've been your friend—
That's definite—a long time, since before I met
You.[1] Here, take these in, Daos, then come yourself.

(*Sostratos takes Gorgias' farming implements from him and hands them over to Daos, who makes for Gorgias' house with them. Gorgias stops Daos, and addresses him.*)

[1] Sostratos had at least fallen in love with Gorgias' half-sister some time before meeting him!

ΓΟΡΓΙΑΣ

μηδαμῶς μόνην τὴν μητέρα
οἴκοι καταλείπων· ἀλλ' ἐκείνης ἐπιμελοῦ
ὧν ἂν δέηται· ταχὺ δὲ κἀγὼ παρέσομαι.

ΧΟΡΟΥ

ΜΕΡΟΣ Δ'

ΣΙΜΙΧΗ

τίς ἂν βοηθήσειεν; ὦ τάλαιν' ἐγώ.
τίς ἂν βοηθήσειεν;

ΣΙΚΩΝ

Ἡράκλεις ἄναξ.
ἐάσαθ' ἡμᾶς, πρὸς θεῶν καὶ δαιμόνων,
σπονδὰς ποῆσαι. λοιδορεῖσθε, τύπτετε·
οἰμώζετ'. ὦ τῆς οἰκίας τῆς ἐκτόπου.

ΣΙΜΙΧΗ

ὁ δεσπότης ἐν τῷ φρέατι.

ΣΙΚΩΝ

πῶς;

---

[1] Menander marks carefully the successive stages of the ceremony at the shrine. The sacrifice is now long past, and the lunch itself just completed. At this point libations are

GORGIAS

Leave mother by herself at home? Never! See to
Whatever she needs. I'll be back soon, too.

(*Daos now goes off into Gorgias' house with the implements, while Sostratos leads Gorgias into the shrine. When the stage is empty, the chorus enter to give their entr'acte performance.*)

ACT IV

(*After the chorus' departure, Simiche dashes out from Knemon's house in a tragic state of distress.*)

SIMICHE

Who'll come and bring assistance? Oh dear me!
Who'll come and bring assistance?

(*Sikon comes angrily out of the shrine.*)

SIKON

O Lord Heracles!
By all the gods and spirits, do let us get on
With our libations[1]! You insult and clout us, you—
May go to hell! What an incredible
House!

SIMICHE

Master's in the well!

SIKON

How did that happen?

[1] offered to the gods as a prelude to the drinking which concludes the party.

ΣΙΜΙΧΗ

ὅπως;
ἵνα τὴν δίκελλαν ἐξέλοι καὶ τὸν κάδον
κατέβαινε, κᾆτ' ὤλισθ' ἄνωθεν, ὥστε καὶ
πέπτωκεν.

ΣΙΚΩΝ

οὐ γὰρ ὁ χαλεπὸς γέρων σφόδρα;

ΣΙΜΙΧΗ

οὗτος.

ΣΙΚΩΝ

καλά γ' ἐπόησε, νὴ τὸν Οὐρανόν.
630 ὦ φιλτάτη γραῦ, νῦν σὸν ἔργον ἐστί.

ΣΙΜΙΧΗ

πῶς;

ΣΙΚΩΝ

ὅλμον τιν' ἢ λίθον τιν' ἢ τοιοῦτό τι
ἄνωθεν ἔνσεισον λαβοῦσα.

ΣΙΜΙΧΗ

φίλτατε,
κατάβα.

627 κατωλισθ' B. 628 σφοδραῖ B. 629–33 οὗτος in line 629 is assigned to Simiche by Kassel, Thierfelder (in B no paragraphus under the line, no dicola before or after the word); and the change of speaker after κατάβα in line 633 is indicated by ed. pr. (in B no paragraphus under the line, no dicola after the word); the intrusive ι at the end of σφοδραΐ, καταβαΐ, however,

SIMICHE

How? He was going down to fish the mattock
Out and the bucket, then he slipped while at
The top, and so he's fallen in.

SIKON

Not that
Crabby old terror?

SIMICHE

Yes.

SIKON

By Heaven, he's done
Himself justice! And now it's up to you,
My dear old girl!

SIMICHE

How?

SIKON

Take a mortar or a rock,
Or something of the sort, and drop it on
Him from above!

SIMICHE

Dear fellow, do go down!

---

may possibly mistranscribe a blotched : in the model copied.
633 καταβαῖ B.

ΣΙΚΩΝ

Πόσειδον, ἵνα τὸ τοῦ λόγου πάθω,
ἐν τῷ φρέατι κυνὶ μάχωμαι; μηδαμῶς.

ΣΙΜΙΧΗ

ὦ Γοργία, ποῦ γῆς ποτ' εἶ;

ΓΟΡΓΙΑΣ

ποῦ γῆς ἐγώ;
τί ἐστι, Σιμίχη;

ΣΙΜΙΧΗ

τί γάρ; πάλιν λέγω·
ὁ δεσπότης ἐν τῷ φρέατι.

ΓΟΡΓΙΑΣ

Σώστρατε,
ἔξελθε δεῦρ'.

ΣΙΜΙΧΗ

ἡγοῦ, βάδιζ' εἴσω ταχύ.

635 πουτισποτει: πουποτ'ειμιγησεγω B. 636 Here and elsewhere (926, 931, cast list, character indications in B's margins) B spells the name σιμικη: corr. Marzullo, Schmid.

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[1] Sikon's proverb is taken from the old fable (a version of which is preserved in the Aesopic collection, no. 122 Hausrath) about the gardener and the dog. When the gardener went down a well to rescue his dog, the dog bit him because he thought his master had come to drown him.

SIKON

Poseidon! Like the victim in the fable, fight
The dog inside the well[1]? Never!

(*Simiche now turns to bang loudly on Gorgias' door, shouting for him at the same time.*)

SIMICHE

Where *are* 635
You, Gorgias?

(*Gorgias, hearing the clamour, dashes out from the shrine.*)

GORGIAS

Where *am* I? What's this, Simiche?

SIMICHE

You ask? Again I tell you, master's in the well!

GORGIAS (*shouting into the entrance of the shrine*)
Come out here, Sostratos!

SIMICHE (*to Gorgias, as Sostratos comes out of the shrine*)

You lead—go in,
Hurry!

(*Simiche and Sostratos follow Gorgias into Knemon's house, leaving Sikon alone on the stage. He has been an amused spectator of all this bustling.*)

ΣΙΚΩΝ

εἰσὶν θεοί, μὰ τὸν Διόνυσον. οὐ δίδως
λεβήτιον θύουσιν, ἱερόσυλε σύ,
ἀλλὰ φθονεῖς; ἔκπιθι τὸ φρέαρ ἐμπεσών,
ἵ]να μηδ' ὕδατος ἔχῃς μεταδοῦναι μηδενί.
νυ]νὶ μὲν αἱ Νύμφαι τετιμωρημέναι
(KT fr. 118) εἶσ'] αὐτὸν ὑπὲρ ἐμοῦ δικαίως. οὐδὲ εἷς
μάγειρον ἀδικήσας ἀθῷος διέφυγεν·
ἱεροπρεπής πώς ἐστιν ἡμῶν ἡ τέχνη·
ἀλλ' εἰ]ς τραπεζοποιὸν ὅ τι βούλει πόει.
τί δ'; ἆ]ρα μὴ τέθνηκεν; πάππαν φίλτατον
καλο]ῦσ' ἀποιμώζει τις· οὐδὲν τοῦτό γε

(Lacuna of perhaps four lines)

δηλονότι καθ[
οὕτως ἀνιμησ[
τὴν ὄψιν αὐτοῦ ιν[
οἴεσθ' ἔσεσθαι, πρὸς θεῶν; βεβ[αμ]μένου,
τρέμοντος; ἀστείαν. ἐγὼ μὲν ἡδέως
ἴδοιμ' ἄν, ἄνδρες, νὴ τὸν Ἀπόλλω τουτονί.

639 διονυσονιου B. 641 εκπεσων B. 645–46]γειρον and]πρεπης B: full text in Athenaeus, 9. 383 f. 645 ἀθῷος mss. of Ath.: αθωιως B. 647 Suppl. Webster. 648 τί δ'; suppl. Bingen, ἆ]ρα ed. pr. 649 Suppl. several. 654 δηλονοθι B. 656 τιν[or τη[B. 657 εσεσθε B. βεβ[αμ]μένου suppl. Mass.

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[1] See the note on *Aspis* 227.

[2] See the note on *Aspis* 232.

[3] Outside the street door of Greek houses, an altar or emblem (usually in the form of a pointed pillar) was erected to Apollo Agyieus (that is, Apollo viewed in his capacity as god of

SIKON

By Dionysus, the gods *do*
Exist! So you won't lend a stewing-pot,
You crook,[1] to sacrificers? No—you're greedy!
Fall in and drink the well dry—you won't have
A dribble then of water left to share
With anyone! Today the Nymphs [have] given me
Revenge on him—and rightly! No-one hurts a *cook*,
And gets away scot-free. Our art's a sacred art,
I think. [With] *waiters*,[2] [though], do what you like!
[Oh, (?)] surely he's not died? A girl is crying,
She's [call]ing ' Dearest daddy .' That's nothing
[To do with me, however (?) . . . . . .]

(*Lines 650 to 653 inclusive, according to the first editor's calculations, have been torn off the top of a folio of the papyrus and so lost, and lines 654 to 656 are badly mutilated. In the gap Sikon continues his monologue. Presumably he hears some off-stage cries which indicate that Knemon has not died but been rescued. He pictures to himself the scene.*)

Clearly [. . . . . .]
That's how [they'll (?)] haul [him] up [. . . . . .]
And his appearance, [once he's been fished out (?)]—
Can you imagine, by the gods, what it'll
Be like? A drowned rat, shivering! Lovely! By
Apollo here,[3] I'd love to see that, gentlemen!

(*Sikon's ' gentlemen ' was addressed to the audience. He now turns to the entrance of the shrine, shouting inside to the women members of the sacrificial party who are imagined to be inside.*)

streets and highways). Here Sikon points to a stage equivalent set up outside Knemon's door.

ὑμεῖς δ' ὑπὲρ τούτων, γυναῖκες, σπένδετε·
εὔχεσθε τὸν γέροντα σωθῆναι—κακῶς,
ἀνάπηρον ὄντα, χωλόν· οὕτω γίνεται
ἀλυπότατος γὰρ τῷδε γείτων τ[ῷ] θεῷ
καὶ τοῖς ἀεὶ θύουσιν. ἐπιμελὴς δέ μοι
τοῦτ' ἐστίν, ἄν τις ἆρα μισθώσητ' ἐμέ.

ΣΩΣΤΡΑΤΟΣ

ἄνδρες, μὰ τὴν Δήμητρα, μὰ τὸν Ἀσκληπιόν,
μὰ τοὺς θεούς, οὐπώποτ' ἐν τῷμῷ βίῳ
εὐκαιρότερον ἄνθρωπον ἀποπεπνιγμένον
ἑόρακα—μικροῦ· τῆς γλυκείας διατριβῆς.
ὁ Γοργίας γάρ, ὡς τάχιστ' εἰσήλθομεν,
εὐθὺς κατεπήδησ' εἰς τὸ φρέαρ, ἐγὼ δὲ καὶ
ἡ παῖς ἄνωθεν οὐδὲν ἐποοῦμεν· τί γὰρ
ἐμέλλομεν; πλὴν ἡ μὲν αὐτῆς τὰς τρίχας
ἔτιλλ', ἔκλα', ἔτυπτε τὸ στῆθος σφόδρα·
ἐγὼ δ' ὁ χρυσοῦς, ὥσπερεί, νὴ τοὺς θεούς,
τροφὸς παρεστώς, ἐδεόμην γε μὴ ποεῖν
(KT fr. 126?) ταῦθ', ἱκέτευον, ἐμβλέπων ἀγάλματι
οὐ τῷ τυχόντι. τοῦ πεπληγμένου κάτω
ἔμελε δ' ἔλαττον ἤ τινός μοι, πλὴν ἀεὶ
ἔλκειν ἐκεῖνον—τοῦτ' ἐνώχλει μοι σφόδρα.
μικροῦ γε, νὴ Δί', αὐτὸν εἰσαπολώλεκα·
τὸ σχοινίον γάρ, ἐμβλέπων τῇ παρθένῳ,
ἀφῆκ' ἴσως τρίς. ἀλλ' ὁ Γοργίας Ἄτλας

661 *ευχεσθαι* B. 663 Corr. several: *αλλ'υποτατος* B. τ[ῷ] θεῷ deciphered and suppl. by several. 664 *καιτους* B. 668 *απο πενιγμενον* B. 678–79 *τοῦ π.κ./ ἔμελε δ'* Kraus (*ἔμελεν* already ed. pr.): *τοδε π.κ./ εμελλον* B. 680 *ενοχλι* B. 683 *ισωτρις* B.

And ladies, you must pour libations, to
Help them. Pray that the old man's rescue may
Be bungled, leaving him disabled and
A cripple. Then he'll be the quietest of
Neighbours to Pan here and all sacrificers. It's
Crucial for *me*, too, if I'm ever hired!

(*Exit Sikon, into the shrine. Directly afterwards, Sostratos comes on stage from Knemon's house, his face beaming.*)

SOSTRATOS

Gentlemen, by Demeter, by Asclepius,
By all the gods, I've never in my life
Seen anybody choose a better time
For *nearly* getting drowned! What paradise
It's been! You see, we'd hardly got inside
When Gorgias jumped down the well, and up
Above the girl and I *did nothing*. Well,
What could we do? True, she was tearing her
Hair, crying, passionately beating her
Breast. I stood near her, by the gods, just like
A nanny—precious fool I was! I tried to tell
Her not to act like that, I asked and asked—
And gazed on that rare masterpiece. I couldn't have
Cared less about the injured man down there!
The constant hauling, though—I found that a
Great nuisance. I've almost manslaughtered[1] him,
By Zeus! You see, through gazing into the
Girl's eyes, I dropped the rope—about three times!

[1] The Greek verb εἰσαπολώλεκα, which 'I've . . . manslaughtered' here translates, may also have been specially coined for the occasion.

ἦν οὐχ ὁ τυχών· ἀντεῖχε καὶ μόλις ποτὲ
ἀνενήνοχ' αὐτόν. ὡς δ' ἐκεῖνος ἐξέβη,
δεῦρ' ἐξελήλυθ'· οὐ γὰρ ἐδυνάμην ἔ[τι
κατέχειν ἐμαυτόν, ἀλλὰ μικροῦ [τὴν κόρην
ἐφίλουν προσιών· οὕτω σφόδρ' ἐ[μμανῶς ἐγὼ
ἐρῶ. παρασκευάζομαι δὴ—τὴν θ[ύραν
ψοφοῦσιν. ὦ Ζεῦ Σῶτερ, ἐκτόπου θ[έας.

ΓΟΡΓΙΑΣ

(KT fr. 677) βούλει τι, Κνήμων; εἰπέ μοι.

ΚΝΗΜΩΝ

τί [δεῖ λέγειν;
φαύλως ἔχω.

ΓΟΡΓΙΑΣ

θάρρει.

ΚΝΗΜΩΝ

τεθάρ[ρηκ'· οὐκέτι
ὑμῖν ἐνοχλήσει τὸν ἐπίλοιπον γὰ[ρ χρόνον
Κνήμων.

684 *αντειχηκαμολις* B. 685 δ' om. B, suppl. Page. 688 *προσιον* B. ἐ[μμανῶς ἐγὼ suppl. Fraenkel. 691 Suppl. Arnott (here and in 688 other supplements are possible). 692 *τεθάρ[ρηκ'* suppl. Barrett, *οὐκέτι* ed. pr. 693 *γὰ[ρ* suppl. several, *χρόνον* ed. pr.

[1] In Greek mythology Atlas, son of Iapetus, was the Titan who held the sky up and prevented it from falling onto the earth. He came to be identified with one or more peaks of the Atlas Mountains in North-West Africa.

[2] If the Greek text here is correctly interpreted and supplemented, Sostratos breaks off in mid-sentence on hearing Knemon's door open.

But Gorgias was no ordinary Atlas,[1] he
Held on, and in the end's managed to bring him up.
As *he* emerged, I came out here. I couldn't
Control my feelings any more, I nearly went
Up to [the girl] and kissed her—that's how [madly (?)] I'm
In love. I'm getting ready now to . . .[2] Oh, the [latch]
Is rattling. Saviour Zeus, what a strange [sight]!

(During the last two lines of Sostratos' speech, the door of Knemon's house opens, and through it, by means of the 'ekkyklema' or rolling platform used in the ancient theatre to reveal interiors to the audience (cf. Sandbach's note, Commentary ad loc.; P. D. Arnott, Greek Scenic Conventions, 78 ff.), there appears on stage a couch on which the injured Knemon is reclining. Knemon's daughter and Gorgias accompany him. Sostratos meanwhile retires to the rear of the stage.)

GORGIAS

Want anything, Knemon? Tell me.

KNEMON

What [need I say (?)]?

I'm poorly.

GORGIAS

Do cheer up!

KNEMON

[I] *have* cheered up!
[No more] will Knemon trouble you, in [time]
To come.

ΓΟΡΓΙΑΣ

τοιοῦτόν ἐστ' ἐρημία κ[ακόν.
(KT fr. 686a) ὁρᾷς; ἀκαρὴς νῦν παραπόλωλας ἀρτίως.
τηρούμενον δὴ τηλικοῦτον τῷ βίῳ
ἤδη καταζῆν δεῖ.

ΚΝΗΜΩΝ

χαλεπῶς μὲν οἶδ' ὅτι
ἔχω· κάλεσον δέ, Γοργία, τὴν μητέρα.

ΓΟΡΓΙΑΣ

ὡς ἔνι μάλιστα. τὰ κακὰ παιδεύειν μόνα
700 ἐπίσταθ' ἡμᾶς, ὡς ἔοικε.

ΚΝΗΜΩΝ

θυγάτριον,
βούλει μ' ἀναστῆσαι λαβοῦσα;

ΣΩΣΤΡΑΤΟΣ

μακάριε
702 ἄνθρωπε.

ΚΝΗΜΩΝ

τί παρέστηκας ἐνταῦθ', ἄθλι[ε;

(Lacuna of perhaps five lines, in which one or both of the following citations may originally have occurred.)

695 *νυνπαραπολωλασα*[B: *παραπόλωλας ἀρτίως* (with *νῦν* omitted) mss. of *Etymologica* (*Genuinum*, *Gudianum*, *Magnum*) s.v. *ἀκαρής*. 699–700 *ὡς ἔνι—ἔοικε* assigned to Gorgias by several (in B there is a paragraphus under line 698, but none under 700 and no dicola after *μητέρα* in 698 or after *ἔοικε* in 700).

GORGIAS

This is the [tragedy], you see,
Of isolation. Just now you've escaped
Death by a whisker! At your age you ought
To end your days now under someone's care.

KNEMON

I'm not so well, I know, but, Gorgias, call
Your mother.

GORGIAS

With all speed. Only disasters,
It seems, can educate us!

(Gorgias goes off briefly into his own house in order to bring his mother, Knemon's former wife, onto the stage. Knemon meanwhile turns to his daughter.)

KNEMON

Daughter dear,
Please hold me and help me to stand up.

(As the girl's arm goes round the old man's waist, Sostratos betrays his presence by an envious comment.)

SOSTRATOS

Lucky
Fellow!

KNEMON *(now on his feet, and addressing Sostratos)*

Why are *you* standing there, you worm?

(Lines 703 to 707 inclusive, according to the first editor's calculations, have been torn off the top of the other side of the papyrus folio from lines 650 to 653, and so been lost

along with them; and lines 708 to 711 are badly mutilated. In the gap Sostratos clearly retired once again into the background, and Gorgias escorted his mother onto the stage; but whether these movements were accompanied by further interventions by Gorgias and Sostratos into the dialogue, or whether Knemon was the sole speaker in the gap, it is no longer possible to say. By 708, however, Knemon has already launched into the great harangue

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Two fragments of Δύσκολος, *quoted by ancient authors*

1 (II p. 51 Körte-Thierfelder, III p. 37 Kock)

Quoted by Julian, *Misopogon* 342a. *οὕτω μὲν οὖν ἐγὼ καὶ ἐν* Κελτοῖς, *κατὰ τὸν τοῦ* Μενάνδρου Δύσκολον, *αὐτὸς ἐμαυτῷ πόνους προσετίθην.* The last four words here may be a paraphrase or an imperfect citation of Menander's own words.

2 (647 KT, 930 K)

Stobaeus, *Eclogae* 4. 53. 5 (*σύγκρισις ζωῆς καὶ θανάτου*).

ἡδύ τ' ἀποθνήσκειν ὅτῳ ζῆν μὴ πάρεσθ' ὡς βούλεται.

708]εσοις ἐβουλόμην
Μυρ]ρίνη καὶ Γοργία

Fragment 1 *ἐγὼ καὶ* M, *καὶ* om. SBW.
Fragment 2 was attributed to the *Dyskolos* by Handley and Luria. *πάρεσθ'* Grotius: *παρέσται* SA.

which continues until line 747; its solemnity is partly indicated by a change of metre from iambic trimeters to trochaic tetrameters, and these tetrameters continue to be used right up to the end of the fourth act. It is just possible that one or two of the remarks made by Knemon in the missing lines have been preserved in fragments 1 and 2 below.)

Two fragments, quoted by ancient authors

1

Quoted (*or paraphrased*) *by Julian in his satire The Beard-Hater, 342a, where he writes:* ' So that is how I, even among the Celts, according to Menander's *Peevish Fellow*, used to impose labours upon myself.' *Here the words* ' I used to impose labours upon myself ' *may be a paraphrase or loose reminiscence* (*the Greek words are not metrical as they stand*) *of words in the play.*

2

Quoted by Stobaeus, Eclogae 4. 53. 5 (*the section headed* ' *Comparison of Life and Death* ').

He who can't live as he wishes welcomes the approach of death.

In our mss. of Stobaeus, this line has lost its original tag identifying the source of the quotation, but its attribution to the Dyskolos is a plausible conjecture.

(*In line 709 Knemon addresses* [Myr]rhine and Gorgias, *from which it may be inferred that Myrrhine was the name of Gorgias' mother and Knemon's wife. In lines*

710 ε .[ ]ον προειλόμην·
οὐχισω .[.....] . κ .[.]ν οὐδ' ἂν εἷς δύναιτό με
τοῦτο με[τα]πεῖσαί τις ὑμῶν, ἀλλὰ συγχωρήσετε.
ἓν δ' ἴσω[ς] ἥμαρτον, ὅστις τῶν ἁπάντων ᾠόμην
αὐτὸς αὐ[τ]άρκης τις εἶναι καὶ δεήσεσθ' οὐδενός.
715 νῦν δ' [ἰ]δὼν ὀξεῖαν οὖσαν ἄσκοπόν τε τοῦ βίου
τὴν τε[λ]ευτήν, εὗρον οὐκ εὖ τοῦτο γινώσκων τότε.
δεῖ γὰρ [εἶ]ναι καὶ παρεῖναι τὸν ἐπικουρήσοντ' ἀεί.
ἀλλὰ μὰ τὸν Ἥφαιστον—οὕτω σφόδρα διεφθάρμην
ἐγὼ
τοὺς βίους ὁρῶν ἑκάστους τοὺς λογισμούς θ' ὃν
τρόπον
720 πρὸς τὸ κερδαίνειν ἔχουσιν—οὐδέν' εὔνουν ᾠόμην
ἕτερον ἑτέρῳ τῶν ἁπάντων ἂν γενέσθαι· τοῦτο δὴ
ἐμποδὼν ἦν μοι. μόλις δὲ πεῖραν εἷς δέδωκε νῦν
Γοργίας, ἔργον ποήσας ἀνδρὸς εὐγενεστάτου.
τὸν γὰρ οὐκ ἐῶνθ' ἑαυτὸν προσιέναι πρὸς τὴν θύραν,

711 Either οὐχὶ σω.[or οὐκ ἴσως[? 713 ὅστις Winnington-Ingram: οτι B. ωμην B. 714 δεησεθ' B. 715 [ἰ]δὼν suppl. several. ασκαπτον B. 716 ευτογινωσκων B. 717 Suppl. and corr. several: [..]ναικαπαρειναι B. 718 σφοδραεφθαρμην B. 719 λογισμουσ'ον B. 724 ἐῶνθ' ἑαυτὸν Fraenkel: εωντ'αυτον B. πρὸς τὴν θύραν Arnott: τηθυραι B.

708 and 710 respectively the words I wished *and* I chose deliberately *are decipherable. It seems clear that Knemon began his tetrameter speech by explaining to Myrrhine and Gorgias why he had originally decided upon his misanthropic life of isolation.*)

[. . . . . .] nor could any one of you
Change my views about this—you'll just reconcile yourselves to that.
One mistake, perhaps, I *did* make—I believed that I was the
One man in the world who could be self-contained, and wouldn't require
Help from any man. However, I've seen now that death can strike
Suddenly and with no warning, and I've realised that my
Past belief was wrong. You always need someone who'll lend a hand,
Someone on the doorstep. By Hephaestus, I thought nobody
On this earth could show real friendship to another—that's how far
Off the rails I'd gone through studying all the different ways of life,
How men in their calculations angle for gain. That was my
Obstacle, but one man has succeeded now in proving me
Quite wrong—Gorgias, by acting with a truly noble heart.
I'm the man who never let him turn his steps towards my door,

οὐ βοηθήσανθ' ἑαυτῷ πώποτ' εἰς οὐδὲν μέρος,
οὐ προσειπόντ', οὐ λαλήσανθ' ἡδέως, σέσωχ' ὅμως.
εἶπ' ἄν ἄλλος, καὶ δικαίως, " οὐκ ἐᾷς με προσιέναι·
οὐ προσέρχομ'. οὐδὲν ἡμῖν γέγονας αὐτὸς χρήσιμος·
οὐδ' ἐγώ σοι νῦν." τί δ' ἐστί, μειράκιον; ἐάν τ' ἐγὼ
ἀποθάνω νῦν—οἴομαι δέ, καὶ κακῶς ἴσως ἔχω—
ἄν τε περισωθῶ, ποοῦμαί σ' ὑόν, ἅ τ' ἔχων τυγχάνω
πάντα σαυτοῦ νόμισον εἶναι. τήνδε σοι παρεγγυῶ·
ἄνδρα δ' αὐτῇ πόρισον. εἰ γὰρ καὶ σφόδρ' ὑγιαί-
νοιμ' ἐγώ,
αὐτὸς οὐ δυνήσομ' εὑρεῖν· οὐ γὰρ ἀρέσει μοί ποτε
οὐδὲ εἷς. ἀλλ' ἐμὲ μέν, ἂν ζῶ, ζῆν ἐᾶθ' ὡς βούλομαι·
τἄλλα πρᾶττ' αὐτὸς παραλαβών· νοῦν ἔχεις σὺν τοῖς
θεοῖς·
κηδεμὼν εἶ τῆς ἀδελφῆς εἰκότως. τοῦ κτήματος
ἐπιδίδου σὺ προῖκα τοὐμοῦ διαμετρήσας θἤμισυ,
τ[ὸ] δ' ἕτερον λαβὼν διοίκει κἀμὲ καὶ τὴν μητέρα.
ἀλλὰ κα]τάκλινόν με, θύγατερ. τῶν δ' ἀναγκαίων
λέγειν

725 *βοηθήσανθ' ἑαυτῷ* Fraenkel: *βοηθησαντ'αυτωι* B. 727 *εἶπ'* Lloyd-Jones: *οπερ* B. *ἄλλος* several: *αλλως* B. 728 *χρησμος* B. 729 Corr. several: *μειρακιονδ'εανεγω* B. 730 *οιον* B before, *ισως* B after correction. 731 *περισωθῶ* Kassel: *περιω* B. *τουμαισ'υονατ'εχεον* B. 732 *τηνδεσυ* B. 733 *δ'* om. B, suppl. ed. pr. *ὑγιαίνοιμ'* Kraus, London seminar: *υπαινειν* B. 735 *ἂν ζῶ* om. B, suppl. Zuntz (*ἤν ζῶ* Handley earlier). 736 *ταδ' αλλαπρατ'* B. 738 *σὺ* om. B, suppl. Lloyd-Jones. *πρυκα* B. *θἤμισυ* Maas: *ημισυ* B. 740 *ἀλλὰ* suppl. Diano, Fraenkel.

[1] The value of Knemon's total estate was estimated by Gorgias in an earlier scene (lines 328–29) to be about two talents. A dowry of one talent for Knemon's daughter would be half the comic norm (see the note at *Aspis* 35) and one third of the figure offered by the very wealthy Kallippides for Sostratos' sister (line 824). Menander is always careful to let

Never once assisted him in any way—the man who didn't
Say ' Good morning ', didn't speak a friendly word, and yet he has
Saved my life. Another man might have replied, and fairly, too:
' You don't let me come, so I'm not coming. You've not been yourself
Any help to us, so now I shan't be to you, either! '

(*Knemon now notices that Gorgias is showing signs of embarrassment before these words of praise.*)

But
What's the matter, young man?—Whether I die now (I feel I may,
Probably I'm badly hurt), or whether I live, either way
I adopt you as my son. Treat all that I possess as yours.
I appoint you guardian of my daughter here. And find her a
Husband. Even if I did get better, I could never track
One down. Nobody will ever satisfy *me*. All the same,
If I do live,] let me live as *I* like! You take over and
Run the rest. You're sensible, the gods be thanked, and you are your
Sister's natural protector. Split my property in two;
Give the girl half for her dowry, with the other half provide
For your mother and me.[1]—Help me, daughter, to lie down.—I don't

the size of his dowries reflect the relative prosperity of the families who offered them.

πλείον'] οὐκ ἀνδρὸς νομίζω· πλὴν ἐκεῖνό γ' ἴσθι, παῖ·
ὑπὲρ ἐ]μοῦ γὰρ βούλομ' εἰπεῖν ὀλίγα σοι καὶ τοῦ
τρόπου.
εἰ τοιοῦτ]οι πάντες ἦσαν, οὔτε τὰ δικαστήρια
ἦν ἄν, ο]ὔθ' αὑτοὺς ἀπῆγον εἰς τὰ δεσμωτήρια,
οὔτε π]όλεμος ἦν, ἔχων δ' ἂν μέτρι' ἕκαστος ἠγάπα.
ἀ[λ]λ' ἴσως ταῦτ' ἔστ' ἀρεστὰ μᾶλλον· οὕτω
πράττετε.
ἐκποδὼν ὑμῖν ὁ χαλεπὸς δύσκολός τ' ἔσται γέρων.

ΓΟΡΓΙΑΣ

ἀλλὰ δέχομαι ταῦτα πάντα. δεῖ δὲ μετὰ σοῦ
νυμφίον
ὡς τάχισθ' εὑρεῖν τιν' ἡμᾶς τῇ κόρῃ, σοὶ συνδοκοῦν.

ΚΝΗΜΩΝ

οὗτος, εἴρηχ' ὅσ' ἐφρόνουν σοι· μὴ 'νόχλει, πρὸς
τῶν θεῶν.

ΓΟΡΓΙΑΣ

βούλεται γὰρ ἐντυχεῖν σοι—

ΚΝΗΜΩΝ

μηδαμῶς, πρὸς τῶν θεῶν.

741 Suppl. several. *εκεινοσιθι* B. 742 Suppl. by an unnamed London scholar (see Quincey and others, *Notes on the Dyskolos of Menander*, *AHRC* 2 [1959], 9). *σοιολιγα* B. 743 Suppl. Sandbach, Shipp. 744 *]υτ'αυτος* B. 747 *ὁ* om. B, suppl. ed. pr. 749 *τιν'* om. B, suppl. ed. pr.

Think a man should say [more] than he needs to,
though I want you to
Understand this fact, my child—you see, I'd like to
tell you one
Or two things [about] me and my ways. If everyone
behaved
[Like me, we should have] no law-courts, shouldn't
send each other to
Prison, [and] there'd be [no] wars. Each man would
have enough to live
On, and he'd be satisfied. Perhaps, though, modern
life is more
To your taste! Well, choose that. This cantanker-
ous and peevish old
Nuisance won't be in your way.

GORGIAS

Well, I accept all *that.* But with
Your help, we must find a husband for the girl with-
out delay,
If that suits you.

KNEMON

Now look here, I've told you all that I proposed.
By the gods, don't bother me!

GORGIAS

Somebody wants to talk to you . . .

KNEMON

By the gods, no!

ΓΟΡΓΙΑΣ

τὴν κόρην αἰτῶν τις—

ΚΝΗΜΩΝ

οὐδὲν ἔτι τοιούτων μοι μέλει.

ΓΟΡΓΙΑΣ

ὅ σε συνεκσώσας.

ΚΝΗΜΩΝ

ὁ ποῖος;

ΓΟΡΓΙΑΣ

οὑτοσί.

ΚΝΗΜΩΝ

πρόελθε σύ.

ἐπικέκαυται μέν· γεωργός ἐστι;

ΓΟΡΓΙΑΣ

καὶ μάλ', ὦ πάτερ·

755 οὐ τρυφῶν οὐδ' οἷος ἀργὸς περιπατεῖν τὴν ἡμέραν

]...ενοστ.[

...].δίδου· πόει† του[

752 τοιούτων om. B, suppl. Bingen. 753 σε om. B, suppl. ed. pr. 753–54 πρόελθε—ἐστι first assigned to Knemon by Diano (cf. also Pope, *Acta Classica* 3 [1960], 44; B has paragraphi underneath 753 and 754, and dicola after ουτοσι, συ, and εστι). 754–55 καὶ—ἡμέραν assigned to Gorgias by ed. pr. (B appears to have an additional dicolon after πατερ). 756–57 Part-assignment and identity of speaker or speakers are uncertain.

GORGIAS

. . . asking for the girl's hand.

KNEMON

[Such details] are no
Longer my concern!

GORGIAS

But it's the man who helped to rescue you!

KNEMON

Who?

GORGIAS (*pointing to Sostratos in the background*)

Him there!

KNEMON

Come forward, you!

(*Sostratos comes forward. Knemon examines him carefully, then addresses Gorgias.*)

He's sun-burnt. Does he farm?

GORGIAS

Yes, sir.
He's not pampered, not the kind to saunter lazily all day

(*Lines 756–60, coming at the top of a new papyrus folio, are severely mutilated. In 756 and 757 the identification of speaker (or speakers) and any divisions between speeches are uncertain. However, the imperatives* give, do *can safely be made out in 757, and here Knemon may have given a laconic assent to Sostratos' suit. 758 begins with Knemon speaking.*)

ΚΝΗΜΩΝ

εἰσκ]υκλεῖτ' εἴσω με.

ΓΟΡΓΙΑΣ

καὶ .[.....].[.].[

ἐπιμ]ελοῦ τούτου.

ΣΩΣΤΡΑΤΟΣ

τὸ λο[ιπὸν] ἐγγυᾶν [ἐμοί σε δεῖ
760 τὴν] ἀδελφήν.

ΓΟΡΓΙΑΣ

ἐπανέ[νεγ]κε ταῦτα [γ'], ὡς δ[ε]ῖ, [τῷ πατρί.

ΣΩΣΤΡΑΤΟΣ

οὐ[δ]ὲν ὁ πατὴρ ἀντερεῖ [μοι].

ΓΟΡΓΙΑΣ

τοιγαροῦν ἔγωγέ σ[ο]ι
ἐγγυῶ, δίδωμι πάντων [τῶ]ν θεῶν ἐναντίον
ενεγκεινος† δίκαιόν ἐστι π.[.]θη†, Σώστρατε.
οὐ πεπλασμένῳ γὰρ ἤθει πρὸς τὸ πρᾶγμ' ἐλήλυθ[ας,

758–63, 773–77, 805–10 The text, as originally published by V. Martin, has here been supplemented by two new scraps of B discovered and first published by R. Kasser and C. Austin, *Papyrus Bodmer XXVI. Ménandre: Le Bouclier*, Cologny-Geneva 1969, 48 f. 758 *εἰσκ]υκλεῖτ'* suppl. several. 759 *ἐμοί σε δεῖ* suppl. Arnott *exempli gratia*. 760 *ἐπανέ[νεγ]κε . . . [γ']* suppl. Kasser, Austin. *ὡς δ[ε]ῖ, [τῷ πατρί* suppl. Arnott. 762 Suppl. Kasser, Austin. 763 So B, desperately corrupt: could Menander have written *νῦν ἐκείνην, ὡς δίκαιόν ἐστι πεισθείς, Σώστρατε*?

KNEMON

Wheel me in!

GORGIAS

[Yes, certainly . . . . . .] 758
See to all his needs.

(Knemon's command is obeyed. The old man on his couch is taken back to his house, by means of the 'ekkyklema' (see the staging note after 690). Gorgias' words 'See to all his needs' are addressed either to Myrrhine or, more probably, to Simiche inside Knemon's house. However, it is likely enough that at this point both Myrrhine and Knemon's daughter also leave the stage, entering Knemon's house. The presence of neither of them is required for the betrothal ceremony that follows.)

SOSTRATOS

And now [you must (?)] betroth your sister [to (?)]
[Me (?)].

GORGIAS

But that's a matter rightly [for your father (?)] 760
to decide.

SOSTRATOS

Father won't oppose [me].

GORGIAS

Well then, I betroth the girl to you,
And I hand her over, calling all the gods to witness, to
Be your wife. That's fair and proper, I'm convinced
now, Sostratos.[1]
In approaching this affair you haven't masked your
character,

[1] The Greek text of this line is irremediably corrupt. Only a guess may be made at its meaning.

ἀλλ' ἁπλῶς, καὶ πάντα ποιεῖν ἠξίωσας τοῦ γάμου
ἕνεκα· τρυφερὸς ὢν δίκελλαν ἔλαβες, ἔσκαψας, πονε[ῖν
ἠθέλησας. ἐν δὲ τούτῳ τῷ γένει μάλιστ' ἀνὴρ
δείκνυτ', ἐξισοῦν ἑαυτὸν ὅστις ὑπομένει τινὶ
εὐπορῶν πένητι· καὶ γὰρ μεταβολὴν οὗτος τύχ[ης
ἐγκρατῶς οἴσει. δέδωκας πεῖραν ἱκανὴν τοῦ τρόπ[ου·
διαμένοις μόνον τοιοῦτος.

ΣΩΣΤΡΑΤΟΣ

πολὺ μὲν οὖν κρείττω[ν ἔτι.
ἀλλ' ἐπαινεῖν αὐτόν ἐστι φορτικόν τι πρᾶγμ' ἴσως.
εἰς καλὸν δ' ὁρῶ παρόντα τὸν πατέρα.

ΓΟΡΓΙΑΣ

Καλλιππίδης
ἐστὶ σοῦ πατήρ;

ΣΩΣΤΡΑΤΟΣ

πάνυ μὲν οὖν.

ΓΟΡΓΙΑΣ

νὴ Δία, πλούσιός γ' ἀνήρ.

766–73 Portions of these lines (the third quarter, roughly) are preserved in *P. Oslo* 186. 766 Continued to Gorgias by ed. pr. (B has ων:δικελλαν, but no paragraphus below the line). 767]ωιγεν[Oslo, τωμερει B. 768]νοστις Oslo, αιαυτονοτις B. 769 μεταβολὴν Page: μεταβολη[Oslo, μεταβολης B. ουτοστησ τ.χ[(or τησπ.[) B. 771 Suppl. Bingen, Kassel. 772]ορτι-κοντιπ[Oslo, φορτικονπραγμα B. 773–77 See on 758–63 above. 773 τ'ορων B. 774 Change of speaker after πατήρ indicated by ed. pr. (B omits dicolon).

You've been frank, agreed to turn your hand to anything for this
Marriage. You love luxury, and yet you took a mattock, and
Grubbed, and sweated willingly. A true man with your heritage
Shows up best if he's prepared despite his wealth to take the poor
As his equals. Such a man will bear with equanimity
Changing fortune. Of your mettle you have given proof enough.
Only see you stay the same!

SOSTRATOS

Oh, I'll improve a good deal [yet (?)].
Self-acclaim, however, is perhaps a vulgar thing. But look—
Here's my father, coming just on cue!

(*During Sostratos' speech Kallippides enters from the left. The length of the ancient stage enables Gorgias and Sostratos to continue their conversation unnoticed by Kallippides until 779.*)

GORGIAS

Kallippides? Can he
Be your father?

SOSTRATOS

Yes indeed!

GORGIAS

A wealthy man, by Zeus.

ΣΩΣΤΡΑΤΟΣ

καὶ δικαίως γ', ὡς γεωργὸς ἄμαχος.

ΚΑΛΛΙΠΠΙΔΗΣ

ἀπολέλειμμ' ἴσως·
καταβεβρωκότες γὰρ ἤδη τὸ πρόβατον φροῦδοι πάλαι
εἰσὶν εἰς ἀγρόν.

ΓΟΡΓΙΑΣ

Πόσειδον, ὀξυπείνως πως ἔχει·
αὐτίκ' αὐτῷ ταῦτ' ἐροῦμεν;

ΣΩΣΤΡΑΤΟΣ

πρῶτον ἀριστησάτω·
πραότερος ἔσται.

ΚΑΛΛΙΠΠΙΔΗΣ

τί τοῦτο, Σώστρατ'; ἠριστήκατε;

ΣΩΣΤΡΑΤΟΣ

ἀλλὰ καὶ σοὶ παραλέλειπται· πάραγε.

ΚΑΛΛΙΠΠΙΔΗΣ

τοῦτο δὴ ποῶ.

775 καὶ δικαίως γ' ed. pr.: δικαιος B. ὡς om. B, suppl. Eitrem, van Groningen. ἀπολέλειμμ' several: απολειμ' B. 776 καταβεβρωκοτεδη B. 779 πρατερος B. 779–80 Change of speaker after ἠριστήκατε indicated by ed. pr. (B omits dicolon). 780 ποησω B.

SOSTRATOS

Yes, and
He deserves to be, for he's unrivalled as a farmer!

KALLIPPIDES

I've
Missed the lunch, I think—by now they've eaten up
the sheep, and gone
To the farmstead long ago!

GORGIAS

Poseidon, he looks ravenous!
Shall we break the news to him at once?

SOSTRATOS

He'd better have his lunch
First, then he'll be more indulgent.

KALLIPPIDES (*noticing Sostratos for the first time*)

What's this, Sostratos? Is lunch
Finished?

SOSTRATOS

Yes, but your share's been put on one side. Go on in.

KALLIPPIDES

That's
What I'm doing!

(*Exit Kallippides into the shrine.*)

ΓΟΡΓΙΑΣ

εἰσιὼν οὕτω λάλει νῦν, εἴ τι βούλει, τῷ πατρὶ κατὰ μόνας.

ΣΩΣΤΡΑΤΟΣ

ἔνδον περιμενεῖς, οὐ γάρ;

ΓΟΡΓΙΑΣ

οὐκ ἐξέρχομ[αι ἔνδοθεν.

ΣΩΣΤΡΑΤΟΣ

μικρὸν διαλιπὼν παρακαλῶ τοίνυν σ' ἐγώ.

ΧΟΡΟΥ

ΜΕΡΟΣ Ε′

ΣΩΣΤΡΑΤΟΣ

οὐχ ὡς ἐβουλόμην ἅπαντά μοι, πάτερ,
οὐδ' ὡς προσεδόκων γίνεται παρὰ σοῦ.

ΚΑΛΛΙΠΠΙΔΗΣ

τί δέ;
οὐ συγκεχώρηχ'; ἧς ἐρᾷς σε λαμβάνειν
καὶ βούλομαι καί φημι δεῖν.

781 *οὕτω* Fraenkel: *αυτω* B. *νῦν* om. B, suppl. several. *βουλεις* B. 782 *εξερχετ[* or *εξερχει* B. 783 *σ'* om. B, suppl. ed. pr.

GORGIAS

You go in and have a talk now all alone
With your father, if you like.

SOSTRATOS

You plan to wait inside, do you?

GORGIAS

I shan't leave the house.

SOSTRATOS

In a few minutes then I'll call for you.

(*Sostratos goes off into the shrine, and Gorgias probably into Knemon's house, where his mother now is. When the stage is empty, the chorus enter to give their fourth entr'acte performance.*)

ACT V

(*After the chorus' departure, Sostratos and Kallippides enter from the shrine, in mid-conversation.*)

SOSTRATOS

But you're not meeting all my wishes, father,
Nor all my expectations.

KALLIPPIDES

What? Haven't I
Agreed? I *want* you to get married to
The girl you love, I say you must!

ΣΩΣΤΡΑΤΟΣ

οὔ μοι δοκεῖς.

ΚΑΛΛΙΠΠΙΔΗΣ

νὴ τοὺς θεοὺς ἔγωγε, γινώσκων ὅ[τι
νέῳ γάμος βέβαιος οὕτω γίνετ[αι
ἐὰν δι' ἔρωτα τοῦτο συμπεισθῇ ποε[ῖν.

ΣΩΣΤΡΑΤΟΣ

ἔπειτ' ἐγὼ μὲν τὴν ἀδελφὴν λήψ[ομαι
τὴν τοῦ νεανίσκου, νομίζων ἄ[ξιον
ἡμῶν ἐκεῖνον· πῶς δὲ τοῦτο νῦ[ν σὺ φῄς,
οὐκ ἀντιδώσειν τὴν ἐμήν;

ΚΑΛΛΙΠΠΙΔΗΣ

αἰσχρὸν λέγει[ς.
νύμφην γὰρ ἅμα καὶ νυμφίον πτωχοὺς λαβεῖν
οὐ βούλομ', ἱκανὸν δ' ἐστὶν ἡμῖν θάτερον.

ΣΩΣΤΡΑΤΟΣ

(KT fr. 116) *περὶ χρημάτων λαλεῖς, ἀβεβαίου πράγματος.*
εἰ μὲν γὰρ οἶσθα ταῦτα παραμενοῦντά σοι
εἰς πάντα τὸν χρόνον, φύλαττε μηδενὶ
τούτων μεταδιδούς· ὢν δὲ μὴ σὺ κύριος
εἶ, μηδὲ σαυτοῦ τῆς τύχης δὲ πάντ' ἔχεις,
τί ἂν φθονοίης, ὦ πάτερ, τούτων τινί;
αὕτη γὰρ ἄλλῳ, τυχὸν ἀναξίῳ τινί,

788 *εγωγ'εγιγινωσκωνο[* B, with *εγι* ruled out and *τουτο* written above it. *ὅ[τι* suppl. several. 789 *οὕτω* J. Martin (*οὕτως* Blake, Kassel): *ουτος* B. 790 *τουτος* B. *ποε[* B. 796 *εατε ρον:ημιν* B. 798 *παραμενοῦντα* mss. of Stobaeus, *Ecl.* 3. 16. 14: *περιμενοῦντα* B. 800 *τούτων* Jacques, Steffen: *τουτου* B,

SOSTRATOS

That doesn't
Meet everything, I think.

KALLIPPIDES

Yes, by the gods, it does!
I realise that when you're young, it adds
Stability to marriage if it's love
That prompts the bridegroom.

SOSTRATOS

So I now can marry
The young man's sister, thinking that *he* won't
Disgrace *us*? Then how can you still refuse
To offer him my sister in return?

KALLIPPIDES

Your plan won't do! I've no wish to acquire
Two paupers-in-law at one go—one's quite
Enough for us.

SOSTRATOS

Your theme is money, an
Unstable substance. If you *know* that it
Will stay with you for ever, guard it and
Don't share with anyone. But where your title's
Not absolute, and all's on lease from fortune, not
Your own, why grudge a man some share in it,
Father? Fortune might take it all away

ἄλλῳ Stob. ὠνδεμησυ B: αὐτὸς ὢν δὲ Stob. (but ὢν δὲ in margin of ms. M). 801 ειμηδε B: εἰ δὲ μὴ Stob. 802 τί ἂν Stob.: μητε B. 803 αὑτῃ B: αὐτὴ Stob.

παρελομένη σοῦ πάντα προσθήσει πάλιν.
διόπερ ἐγώ σέ φημι δεῖν, ὅσον χρόνον
εἶ κύριος, χρῆσθαί σε γενναίως, πάτερ,
αὐτόν, ἐπικουρεῖν πᾶσιν, εὐπόρους ποεῖν
ὡς ἂν δύνῃ πλείστους διὰ σαυτοῦ. τοῦτο γὰρ
ἀθάνατόν ἐστι· κἂν ποτε πταίσας τύχῃς,
ἐκεῖθεν ἔσται ταὐτὸ τοῦτό σοι πάλιν.
πολλῷ δὲ κρεῖττόν ἐστιν ἐμφανὴς φίλος
ἢ πλοῦτος ἀφανής, ὃν σὺ κατορύξας ἔχεις.

ΚΑΛΛΙΠΠΙΔΗΣ

οἶσθ' οἷόν ἐστι, Σώστραθ'· ἃ συνελεξάμην
οὐ συγκατορύξω ταῦτ' ἐμαυτῷ· πῶς γὰρ ἄν;
σὰ δ' ἐστί. βούλει περιποήσασθαί τινα
φίλον δοκιμάσας; πρᾶττε τοῦτ' ἀγαθῇ τύχῃ.
τί μοι λέγεις γνώμας; πόριζε, Σώστρατε·
δίδου, μεταδίδου. συμπέπεισμαι πάντα σοι.

ΣΩΣΤΡΑΤΟΣ

ἐκών;

ΚΑΛΛΙΠΠΙΔΗΣ

ἐκών, εὖ ἴσθι· μηδὲν τοῦτό σε
ταραττέτω.

804 παρελομένη Stob.: αφελομενη B. πάντα Stob.: ταυτα perhaps B (in 804–10 B is badly torn and defective, but the full text is preserved in the Stobaeus quotation). 806 πάτερ Stob.: πατηρ B. 809 ἀθάνατον Stob.: αθανατονποτ' B. 811 πολλῳ B: πολλῶν Stob. κρεῖττον Stob.: κριττων B. 813 οἷον Mette: οιος B. 814 ταυταυτ' B. 817 πόριζε, Σώστρατε tentatively Arnott: πορι|ζεποριζβαδιζε B, with the second πορι|ζ scored out. 818 Change of speaker at line-end indicated by ed. pr. (B has no dicolon after σοι and no paragraphus under line 818).

From you, hand it to someone else who doesn't
Perhaps deserve it. So, as long as you
Control it, father, you yourself, I say,
Should use it generously, aid everyone,
And by your acts enrich all whom you can.
Such conduct never dies. If you by chance
Should ever stumble, it will yield to you a like
Repayment. Better far than hidden wealth
Kept buried is a visible true friend.[1]

KALLIPPIDES

You know the situation, Sostratos.
What I've put by me, I shan't bury in my grave—
How could I? It's all yours. You've proved your man
And want to clinch his friendship? Go ahead, good luck
To you. No need for sermons. Sostratos (?),
You may dispose, and give, and share. You've quite
Convinced me.

SOSTRATOS

Gladly?

KALLIPPIDES

Gladly, yes. Don't let
That worry you at all.

[1] Menander plays here on the distinction in Athenian law between 'hidden' (ἀφανής) and 'visible' (ἐμφανής) property. 'Visible' property was a man's openly acknowledged possessions, assessable for taxation; 'hidden' property included such things as debts owed to the person concerned, claims, and —because easily concealed—cash. See A. R. W. Harrison, *The Law of Athens*, I, Oxford 1968, 230 f.

ΣΩΣΤΡΑΤΟΣ

τὸν Γοργίαν τοίνυν καλῶ.

ΓΟΡΓΙΑΣ

ἐπακήκο' ὑμῶν ἐξιὼν πρὸς τῇ θύρᾳ
ἅπαντας οὓς εἰρήκατ' ἐξ ἀρχῆς λόγους.
τί οὖν; ἐγώ σε, Σώστρατ', εἶναι μὲν φίλον
ὑπολαμβάνω σπουδαῖον ἀγαπῶ τ' ἐκτόπως,
μείζω δ' ἐμαυτοῦ πράγματ' οὔτε βούλομαι
οὔτ' ἂν δυναίμην, μὰ Δία, βουληθεὶς φέρειν.

ΣΩΣΤΡΑΤΟΣ

οὐκ οἶδ' ὅ τι λέγεις.

ΓΟΡΓΙΑΣ

τὴν ἀδελφὴν τὴν ἐμὴν
δίδωμί σοι γυναῖκα, τὴν δὲ σὴν λαβεῖν—
καλῶς ἔχει μοι.

ΣΩΣΤΡΑΤΟΣ

πῶς καλῶς;

ΓΟΡΓΙΑΣ

οὐχ ἡδύ μοι
εἶναι τρυφᾶν ἐν ἀλλοτρίοις πόνοις δοκεῖ,
συλλεξάμενον δ' αὐτόν.

ΣΩΣΤΡΑΤΟΣ

φλυαρεῖς, Γοργία.
οὐκ ἄξιον κρίνεις σεαυτὸν τοῦ γάμου;

SOSTRATOS

Then I'll call Gorgias.

(Gorgias now enters from Knemon's house.)

GORGIAS

I've overheard you from the doorway on
My way out—all your conversation right
From the beginning. Well then, I admit
That you're a good friend, Sostratos, I like
You very much—but I don't wish to take
On things too big for me, and even if I wished,
By Zeus, I couldn't do it.

SOSTRATOS

I don't see your point.

GORGIAS

I'll give my sister to you as your wife, but as
To taking yours—thank you, but . . .

SOSTRATOS

Why the ' but ' ?

GORGIAS

I can't enjoy wealth won by others' labours,
But only what I've earned myself.

SOSTRATOS

That, Gorgias,
Is nonsense. Don't you think you're worthy of
This marriage?

---

822 *ου* B (for *οὗς*). 823 *σε* om. B, suppl. ed. pr. 830 *τρυφᾶν ἐν* and *δοκεῖ* several: *τρυφαινειν* and *δοκω* B.

ΓΟΡΓΙΑΣ

ἐμαυτὸν εἶναι κέκρικ' ἐκείνης ἄξιον,
λαβεῖν δε πολλὰ μίκρ' ἔχοντ' οὐκ ἄξιον.

ΚΑΛΛΙΠΠΙΔΗΣ

νὴ τὸν Δία τὸν μέγιστον, εὐγενῶς γέ πως
πα[ράλογ]ος εἶ.

ΓΟΡΓΙΑΣ

πῶς;

ΚΑΛΛΙΠΠΙΔΗΣ

οὐκ ἔχων βούλει δοκεῖν
τρυφᾶν·] ἐπειδὴ συμπεπεισμένον μ' ὁρᾷς,
πάρεικ]ε.

ΓΟΡΓΙΑΣ

τούτῳ μ' ἀναπέπεικας· διπλασίως
ἥμαρτον·] ὧν πένης γὰρ ἀπόπληκτός θ' ἅμα
τίς ἐλπί]δ' ὑποδείκνυσιν εἰς σωτηρίαν;

ΣΩΣΤΡΑΤΟΣ

ὑπέρευ· τ]ὸ λοιπόν ἐστιν ἡμῖν ἐγγυᾶν.

834 *μικραπολλα* B. 836–41 An oblong tear has removed the opening 6 to 7 letters of these lines, together with any traces of paragraphi. Plausible supplementation is well-nigh impossible; the text printed here is merely *exempli gratia*. 836, 838 Suppl. Sandbach. 837 Suppl. Arnott. 838 Change of speaker indicated by ed. pr. (B has no dicolon before *τουτω*). 839 *ἥμαρτον* suppl. Arnott. *γὰρ* om. B, suppl. Sandbach. 840 *τίς* suppl. Arnott, *ἐλπί*]δ' Barrett. 841 Suppl. Blake (*τ*]ὸ already ed. pr.). *ημινεστιν* B: corr. several.

GORGIAS

I believe I'm worthy of
The girl, but not to take so much when I've
So little.

KALLIPPIDES

By almighty Zeus, your pride
[Unhinges (?)] you.[1]

GORGIAS

How?

KALLIPPIDES

You desire to act
[Rich (?)], when you're poor. You've seen *me* swayed by logic,
[Give way yourself (?)], then.

GORGIAS

That's convinced me. [I (?)]
[Was (?)] doubly [wrong. Who (?)]'s got [a hope (?)], if he's
Both poor and senseless, of security?

SOSTRATOS

[Splendid! (?)] All that remains now is to plight
Our troths.

[1] The text of lines 836–41 is defective, and certain restoration of the original Greek impossible. Whether Menander made Gorgias' sudden surrender more plausible than it may appear in the above translation is a question to which we have now no answer.

ΚΑΛΛΙΠΠΙΔΗΣ

ἀλλ' ἐγγυῶ παίδων ἐπ' ἀρότῳ γνησίων
τὴν θυγατέρ' ἤδη, μειράκιον, σοί, προῖκά τε
δίδωμ' ἐπ' αὐτῇ τρία τάλαντ'.

ΓΟΡΓΙΑΣ

ἐγὼ δέ γε
ἔχω τάλαντον προῖκα τῆς ἑτέρας.

ΚΑΛΛΙΠΠΙΔΗΣ

ἔχεις;
μὴ δῷς σὺ λίαν.

ΓΟΡΓΙΑΣ

ἀλλ' ἔχω.

ΚΑΛΛΙΠΠΙΔΗΣ

τὸ δὲ χωρίον
κέκτησ' ὅλον σύ, Γοργία. τὴν μητέρα
ἤδη σὺ δεῦρο τήν τ' ἀδελφὴν μετάγαγε
πρὸς τὰς γυναῖκας τὰς παρ' ἡμῖν.

ΓΟΡΓΙΑΣ

(KT fr. 820) ἀλλὰ χρή.

ΣΩΣΤΡΑΤΟΣ

τὴν νύκτα [ταύτην κωμάσωμεν ἐνθαδὶ

846 δῷς Arnott, Quincey: δαν B. Change of speaker after ἔχω indicated by ed. pr. (ἐχωτο B). 850–51 Supplementation is highly speculative, and the text printed is *exempli gratia*. 850 Suppl. Arnott (ταύτην ἐνθάδ' already ed. pr.).

KALLIPPIDES

Well, I betroth my daughter now,
Young man, to you, to harvest lawful children.[1]
I add three talents dowry.

GORGIAS

Yes, and I've
A talent dowry for the other girl.

KALLIPPIDES

Have you? Don't name too high a figure!

GORGIAS

But
I have it.

KALLIPPIDES

Gorgias, you keep the farm
Intact. Now bring your mother and your sister
Across here to our womenfolk.

(*Kallippides, as he makes this last remark, points to Pan's shrine.*)

GORGIAS

I must
Do that.

SOSTRATOS

[Let's] stay [and have a party here (?)]

[1] The formula of betrothal, with its quaintly agricultural wording, seems to correspond with the one in use in contemporary Athens. The announcement about the dowry (whose size here is well above the comic norm: see the notes on *Asp.* 35, *Dysk.* 740) was an integral part of the ceremony. See A. R. W. Harrison, *The Law of Athens*, I, Oxford 1968, 3 ff.

πάντες μέν[οντες· αὔριον δὲ το]ὺς γάμους
ποήσομεν. κ[αὶ τὸν] γέροντα, [Γορ]γία,
κομίσατε δε[ῦ]ρ'· ἔξει τὰ δ[έον]τ' ἐνταῦθ' ἴσω[ς
μ]ᾶλλον παρ' ἡμῖν.

ΓΟΡΓΙΑΣ

οὐκ ἐθ[ελ]ήσει, Σώστρατε.

ΣΩΣΤΡΑΤΟΣ

σύμπεισον αὐτόν.

ΓΟΡΓΙΑΣ

ἂν δύνωμ[αι].

ΣΩΣΤΡΑΤΟΣ

δεῖ πότον
ἡμῶν γενέσθαι, παππία, νυνὶ [κ]αλόν,
καὶ τῶν γυναικῶν παννυχίδα.

ΚΑΛΛΙΠΠΙΔΗΣ

τοὐναντίον
πίοντ' ἐκεῖναι, παννυχιοῦμεν, οἶδ' ὅτι,
ἡμεῖς. παράγων δ' ὑμῖν ἑτοιμάσω τι τῶν
προὔργου.

ΣΩΣΤΡΑΤΟΣ

(KT fr. 119) πόει τοῦτ'. οὐδενὸς χρὴ πράγματος

851–56 Suppl. ed. pr. 860 χρὴ πράγματος Stobaeus, *Ecl.* 3. 29. 45: χρήματος B.

Tonight, [and then tomorrow (?)] we can have
The weddings. Bring the old man, Gorgias,
Too. Probably he'll find here better service
With us.

GORGIAS

He'll not be willing, Sostratos.

SOSTRATOS

Persuade him!

GORGIAS

If I can.

(*Exit Gorgias into Knemon's house, to attempt to do what he has been asked.*)

SOSTRATOS

We ought to have
A glorious party now, dad, and the ladies
Must make a night of it.

KALLIPPIDES

The other way
Round, rather—it's the ladies who will drink
I'm sure—*we*'ll do the night-work! I'll go now
And get things ready for it.

(*With these words Kallippides goes off into the shrine, leaving Sostratos alone on stage.*)

SOSTRATOS

Do!—A wise

τὸν εὖ φρονοῦνθ' ὅλως ἀπογνῶναί ποτε·
ἁλωτὰ γίνετ' ἐπιμελείᾳ καὶ πόνῳ
ἅπαντ'. ἐγὼ τούτου παράδειγμα νῦν φέρω·
ἐν ἡμέρᾳ μιᾷ κατείργασμαι γάμον
ὃν οὐδ' ἂν εἷς ποτ' ᾠ̓ετ' ἀνθρώπων ὅλως.

ΓΟΡΓΙΑΣ

προάγετε δὴ θᾶττόν ποθ' ὑμεῖς.

ΣΩΣΤΡΑΤΟΣ

δεῦτε δή·
μῆτερ, δέχου ταύτας. ὁ Κνήμων δ' οὐδέπω;

ΓΟΡΓΙΑΣ

ὃς ἱκέτευεν ἐξαγαγεῖν τὴν γραῦν ἔτι,
ἵν' ᾖ τελέως μόνος καθ' αὑτόν;

ΣΩΣΤΡΑΤΟΣ

ὦ τρόπου
ἀμάχου.

ΓΟΡΓΙΑΣ

τοιοῦτος.

861 φρονουνθ' B: ποιοῦνθ' Stob., where Grotius conjectured πονοῦνθ'. 863 τουτο B. 865 ὃν om. B, suppl. ed. pr. 866 προαγεδη B. 867 μητερα B. 870 Change of speaker after τοιοῦτος indicated by several (B omits the dicolon).

Man never ought entirely to despair
Of any project. Every prize can be
Captured by care and work. Here's an example
To prove it. In one day I have achieved
A marriage no-one in the world would ever have
At all thought possible.

(*At this point Gorgias enters from Knemon's house, shepherding along his mother and his step-sister.*)

GORGIAS

Do come along
Now, quickly.

(*Sostratos escorts the two women to the shrine. Clearly his mother receives them, but whether in the original production this would have been imagined only, as taking place behind the door of the shrine off stage, or visible to the audience, with Sostratos' mother standing at the entrance to the shrine, cannot now be established.*)

SOSTRATOS

This way.—Mother, you receive
Them. (*To Gorgias*) Isn't Knemon here yet?

GORGIAS

Why, he begged
And begged me to bring Simiche too, then
He'd be all by himself!

SOSTRATOS

No fighting him!

GORGIAS

That's what he's like.

ΣΩΣΤΡΑΤΟΣ

ἀλλὰ πολλὰ χαιρέτω.
ἡμεῖς δ' ἴωμεν.

ΓΟΡΓΙΑΣ

Σώστραθ', ὑπεραισχύνομαι
γυναιξὶν ἐν ταὐτῷ—

ΣΩΣΤΡΑΤΟΣ

τίς ὁ λῆρος; οὐ πρόει;
οἰκεῖα ταῦτ' ἤδη νομίζειν πάντα δεῖ.

ΣΙΜΙΧΗ

ἄπειμι, νὴ τὴν Ἄρτεμιν, κἀγώ. μόνος
ἐνταῦθα κατακείσει· τάλας σὺ τοῦ τρόπου.
πρὸς τὸν θεόν σε βουλομένων [τούτων ἄγειν
ἀντεῖπας. ἔσται μέγα κακὸν πάλιν [τί σοι,
νὴ τὼ θεώ, καὶ μεῖζον ἢ νῦν· εὖ πέ[σοι.

ΓΕΤΑΣ

ἐγὼ προελθὼν ὄψομαι δεῦρ' [ὡς ἔχει.

αὐλεῖ

873 *ουκ'εια* B. 875 *ενταυτα* B. 877 *μεγακον* B. *τί σοι* suppl. Page, Webster. 878 *καὶ* om. B, suppl. Blake, Lloyd-Jones. *πέ[σοι* suppl. Kraus. 879 *προελθὼν* Sandbach: *προσελθων* B.

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[1] The goddesses Demeter and Persephone.

SOSTRATOS

Oh well, forget him. Let's
Go.

GORGIAS

Sostratos, I'm shy—with women in
The same room!

SOSTRATOS

Rubbish! Go on. They're all *family*
By now, remember!

(*Sostratos and Gorgias go off into the shrine. Simiche now enters from Knemon's house. Her little speech is addressed back through that house's open door to her master, who must be imagined as lying inside.*)

SIMICHE

Yes, by Artemis,
I *shall* go, too! You'll lie there, all alone.
I'm sorry you're like that! [They] wished to [take] you
to
Pan's shrine, and you refused. [You]'ll come to more
Harm, by the Ladies[1]—even worse than now. May all
[Go] well!

(*Exit Simiche into the shrine. From it, immediately afterwards, emerges Getas. He walks towards Knemon's house.*)

GETAS

I'll go and see here [how he is (?)].

(*At this point the papyrus contains the note αὐλεῖ, 'the piper pipes'. This indicates that the following scene,*

written in iambic tetrameters catalectic [880–958], is performed with musical accompaniment. What effect, however, this piping had on the actual delivery of the words, is now uncertain; cf. Pickard-Cambridge, The Dramatic Festivals of Athens, 2nd edition revised by Gould and Lewis, Oxford 1968, 156 ff.)

τί μοι προσαυλεῖς, ἄθλι' οὗτος; οὐδέπω σχολή [μοι.
πρὸς τὸν κακῶς ἔχοντα πέμπουσ' ἐνθαδί μ'· ἐπί-
σ[χες.

ΣΙΜΙΧΗ

καὶ παρακαθήσθω γ' εἰσιὼν αὐτῷ τις ἄλλος ὑμῶ[ν.
ἐγὼ δ' ἀποστέλλουσα τροφίμην βούλομαι λαλῆ[σαι
αὐτῇ, προσειπεῖν, ἀσπάσασθαι.

ΓΕΤΑΣ

νοῦν ἔχεις· βάδ[ιζε.
τοῦτον δὲ θεραπεύσω τέως ἐγώ. πάλαι δ[έδοκται
τ[οῦτο]ν λαβε[ῖν] τὸν καιρόν, ἀλλὰ διαπο.[
]εσει καὶ τῶν β[
ο]ὔπω δυνησ[ ]ι. μάγειρε
Σίκων, πρόελ[θε δ]εῦρό μοι[κἄκουσο]ν. ὦ Πόσειδον,
οἵαν ἔχειν οἶμ[αι δι]ατριβήν.

880 Suppl. several. 881 Suppl. Kassel, Sydney seminar. 883 *βουλομα* B. 884 *αὐτῇ* Kassel: *ταυτη* B. 885 Suppl. Richter, Thierfelder. 886 Suppl. several. 889 [*κἄκουσο*]*ν* suppl. Post. 890 *οἶμ*[*αι* suppl. Barigazzi, Gallavotti.

Why pipe at me, you wretched cur? [I]'ve got no time for *you* yet!
I'm on a mission to the patient here, so stop your piping!

SIMICHE

Yes, someone else can go in there—one of your crowd, and sit with
Knemon. I want a chat with mistress now before she leaves us,
To talk to her and say good-bye.

GETAS

That's sensible, be off then.
I'll see to grandad while you're gone.

(*At this point Simiche goes off into the shrine. Getas continues speaking on the empty stage.*)

—For ages [I've been planning]
To seize this opportunity, and yet [I'm puzzled how to (?)]

(*At lines 887–88 the papyrus is so badly mutilated that plausible supplementation is impossible. Getas may have peeped through Knemon's door to see if the old man was in bed and helpless.*)

[. . . . . .] and the [. . . . . .]
[. . .]'ll not yet be able [. . . . . .]. Cook Sikon, come out here, please, [and pay attention (?)].
O Poseidon,
What splendid sport I think we've got!

(*Enter Sikon, from the shrine.*)

ΣΙΚΩΝ

σύ μ[ε κα]λεῖς;

ΓΕΤΑΣ

ἔγωγε.
τιμωρίαν [βούλ]ει λαβεῖν ὧν ἀρτίως ἔπασχες;

ΣΙΚΩΝ

ἐγὼ δ' ἔπασχ[ον ἀ]ρτίως; οὐ λαικάσει φλυαρῶν;

ΓΕΤΑΣ

ὁ δύσκολος [γέρ]ων καθεύδει μόνος.

ΣΙΚΩΝ

ἔχει δὲ δὴ πῶς;

ΓΕΤΑΣ

οὐ παντάπ[ασ]ιν ἀθλίως.

ΣΙΚΩΝ

οὐκ ἂν δύναιτό γ' ἡμᾶς
τύπτειν ἀναστάς;

ΓΕΤΑΣ

οὐδ' ἀναστῆναι γάρ, ὡς ἐγῷμαι.

ΣΙΚΩΝ

ὡς ἡδὺ πρᾶγμά μοι λέγεις. αἰτήσομ' εἰσιών τι·
ἔξω γὰρ ἔσται τῶν φρενῶν.

893 [γέρ]ων suppl. several. δεπως B. 895 γάρ om. B, suppl. ed. pr. 896–97 ὡς—φρενῶν assigned to Sikon by ed. pr. (B has paragraphus under 896 and dicolon after τι).

SIKON

You're calling me?

GETAS

I am, yes.

Now [would] you [like] to get revenge for recent gay disasters?

SIKON

For recent *gay* disasters? Bugger you, you're talking drivel!

GETAS

The peevish old rogue's all alone, asleep.

SIKON

And his condition?

How's that?

GETAS

Not absolutely critical!

SIKON

Could he get up and

Clout us?

GETAS

He couldn't even stand, I don't think, unsupported!

SIKON

How charming your suggestion is! I'll go inside, and ask to

Borrow some object. He'll go wild!

ΓΕΤΑΣ

τί δ' ἄν, τὸ δεῖνα, πρῶτον
ἔξω προελκύσωμεν αὐτόν, εἶτα θέντες αὐτοῦ
κόπτωμεν οὕτω τὰς θύρας, αἰτῶμεν, ἐπιφλέγωμεν;
ἔσται τις ἡδονή, λέγω.

ΣΙΚΩΝ

τὸν Γοργίαν δέδοικα
μὴ καταλαβὼν ἡμᾶς καθαίρῃ.

ΓΕΤΑΣ

θόρυβός ἐστιν ἔνδον,
πίνουσιν· οὐκ αἰσθήσετ' οὐδείς. τὸ δ' ὅλον ἐστὶν ἡμῖν
ἄνθρωπος ἡμερωτέος· κηδεύομεν γὰρ αὐτῷ,
οἰκεῖος ἡμῖν γίνετ'· εἰ δ' ἔσται τοιοῦτος ἀεί,
ἔργον ὑπενεγκεῖν.

ΣΙΚΩΝ

πῶς γὰρ οὔ;

ΓΕΤΑΣ

λαθεῖν μόνον προμηθοῦ
αὐτὸν φέρων δεῦρ' εἰς τὸ πρόσθεν. πρόαγε δὴ σύ.

897 *τί δ' ἄν* om. B, suppl. Handley. 898 Corr. Thierfelder: *προσελκυσωμεν* B. *θεντεσαυτον*B. 903 Corr. Kassel: *ημερωτερος* B. 904 Corr. Page: *ααιει* apparently B. 905–41 The distribution of parts is often unclear in this passage. 905 *προμηθοῦ*

GETAS

I say, here's an idea:
Suppose we drag him out of doors first; then we'll
dump him down here,
We'll bang on his door, ask for things, and lash him
into fury!
There'll be some fun, I tell you!

SIKON

It's that Gorgias I'm scared of.
He'll paste us if he catches us.

GETAS

They're making such a racket
In there, carousing—nobody will notice. Top to toe, we
Must civilise the fellow! He's related now by
marriage,
A member of our family. If he goes on for ever
Like this, we'll have our job cut out to stomach his
behaviour!

SIKON

You will, for sure!

GETAS

Just see you're under cover when you bring him
Out here, in front. Go on, then!

---

allegedly Fraenkel (but not in *CR* 9 [1959], 191): *επιθυμον* apparently B. 906 *συδη* B. 906–07 *μικρὸν—ἀπέλθῃς* assigned to Sikon by Diano, Merkelbach (*συμικρον:/προσμεινον* B).

ΣΙΚΩΝ

μικρὸν
πρόσμεινον, ἱκετεύω σε· μή με καταλιπὼν ἀπέλθῃς.
καὶ μὴ ψόφει, πρὸς τῶν θεῶν.

ΓΕΤΑΣ

ἀλλ' οὐ ψοφῶ, μὰ τὴν Γῆν.
εἰς δεξιάν.

ΣΙΚΩΝ

ἰδού.

ΓΕΤΑΣ

θὲς αὐτοῦ. νῦν ὁ καιρός. εἶἐν·
ἐγὼ προάξω πρότερος ὤν, καὶ τὸν ῥυθμὸν σὺ τήρει.
παῖ, παιδίον, παῖδες καλοί, παῖ, παιδί'.

909 Change of speaker at *θὲς αὐτοῦ* indicated by ed. pr. (B has no dicolon after its misspelled *ειδου*). 910 *ὤν* Arnott: *μη* B. *σὺ* ed. pr.: *ευ* B. 911 *παῖ, παιδίον* ed. pr.: *παιδιον* B. *καλοί* om. B, suppl. several. *παιδί'* Mette: *παιδιον* B. 911–12 *οἴχομ', οἴμοι* assigned to Knemon both times by ed. pr. (B has no paragraphi under 911 or 912, and no dicola before or after these words).

[1] The most plausible interpretation of this command is that Sikon is requested to carry Knemon from his house on the left of the stage (see the note on line 5) to a spot in the middle of the stage. 'To the right' will accordingly be 'to the audience's right'. The resulting action will thus be played out most conveniently for the audience in centre stage, right in front of the cave of Pan. In real life, no doubt, Getas and Sikon would have chosen for their villainy a place less vulnerable to observation from inside the cave, but here dramatic values take precedence over those of realism. In any case, lines 901–2 may be taken as a dramatic defence not only of Getas' scheme but also of its location.

SIKON

Wait a bit, please! Don't desert me
And vanish! And don't make a noise, in heaven's name!

GETAS

In earth's name,
I'm *being* quiet!

(*From line 907 Getas has been urging Sikon in the direction of Knemon's house. The two have now reached the old man's door. Sikon quietly pushes it open and disappears inside; Getas probably remains on stage by the door. A moment later Sikon emerges from Knemon's house, gently carrying the invalid, who is still asleep.*)

—To the right[1]!

SIKON

There!

GETAS

Lay him here.

(*At this command Sikon lowers the sleeping Knemon gently to the ground, probably near the front of the stage. See the note on line 909.*)

—Our moment
Has now come. Well, I'll lead off first, and you[2] must watch the rhythm. 910

(*Getas now swaggers up to Knemon's door, and bangs on it loudly and rhythmically, in time with his following shouts.*)

Ho, boy! Ho, boy there! Lovely boys! Boy! Boys!

[2] The piper. Lines 911 and 912 (see below) are delivered in a heavily emphasised rhythm, which the piper must follow.

ΚΝΗΜΩΝ

οἴχομ', οἴμοι.

ΓΕΤΑΣ

παῖδες καλοί, παῖ, παιδίον, παῖ, παῖδες.

ΚΝΗΜΩΝ

οἴχομ', οἴμοι.

ΓΕΤΑΣ

τίς οὗτος; ἐντεῦθέν τις εἶ;

ΚΝΗΜΩΝ

δηλονότι. σὺ δὲ τί βούλει;

ΓΕΤΑΣ

λέβητας αἰτοῦμαι παρ' ὑμῶν καὶ σκάφας.

ΚΝΗΜΩΝ

τίς ἄν με

915 στήσειεν ὀρθόν;

ΓΕΤΑΣ

ἔστιν ὑμῖν, ἔστιν ὡς ἀληθῶς.
καὶ τρίποδας ἑπτὰ καὶ τραπέζας δώδεκ'. ἀλλά, παῖδες,
τοῖς ἔνδον εἰσαγγείλατε· σπεύδω γάρ.

ΚΝΗΜΩΝ

οὐδέν ἐστιν.

912 παῖ, παῖδες ed. pr.: παιδες B. 913 τισει: λονοτι B. 913–14 Change of speaker after βούλει indicated by ed. pr. (B omits the dicolon). 914 σκάφας Handley: σφακον B. 917 Corr. London seminar, Page: αγγειλατε B.

KNEMON (*awakened by the shouts*)

Oh, this is murder!

GETAS

Ho, lovely boys! Ho, boy! Boy! Boy! Ho, boys!

KNEMON

Oh, this is murder!

GETAS (*pretending to notice Knemon now for the first time*)

Who's this? Are you from *this* house?

KNEMON

Obviously. What do *you* want?

GETAS

I want to borrow stewing pans from your house, and some basins.

KNEMON (*trying in vain to stand up*)

Who'll put me on my feet?

GETAS

You've got one, yes, you've really got one.
And seven stands and twelve small tables. Boys, pass my request to
The staff inside the house. I'm in a rush.

KNEMON

I haven't any!

ΓΕΤΑΣ

οὐκ ἔστιν;

ΚΝΗΜΩΝ

οὐκ ἀκήκοας μυριάκις;

ΓΕΤΑΣ

ἀποτρέχω δή.

ΚΝΗΜΩΝ

ὦ δυστυχὴς ἐγώ· τίνα τρόπον ἐνθαδὶ προήχθην;
τίς μ' εἰ]ς τὸ πρόσθε κατατέθηκεν;

ΣΙΚΩΝ

ἄπαγε δὴ σύ. καὶ δή·
παῖ, παι]δίον, γυναῖκες, ἄνδρες, παῖ, θυρωρέ.

ΚΝΗΜΩΝ

μαίνει,
ἄνθρ]ωπε; τὴν θύραν κατάξεις.

ΣΙΚΩΝ

δάπιδας ἐννέ' ἡμῖν
χρήσα]τε.

918 οὐκ (before ἀκήκοας) om. B. 920 Suppl. Handley, Page (τίς εἰ]ς already ed. pr.). κατατέθηκεν Handley: κατεθηκεν B. δηκαισυκαιδη B. 923 Suppl. Barrett.

GETAS

You haven't any?

KNEMON

Countless times you've heard me say so!

GETAS

Well then,

I'm off.

(*Up to this point Getas has taken the leading role in the victimisation of Knemon, while Sikon looks idly on in the background. But now Getas runs back to join Sikon, leaving Knemon briefly alone at the front of the stage.*)

KNEMON

Oh, dear, the misery! However did I come to
Be brought out here? [Who]'s dumped [me] down
before my door?

(*Sikon now takes over from Getas the role of Knemon's tormentor. He struts up to the old man's door, and delivers line 921 exactly as Getas did lines 911 and 912, banging loudly on the door in time to the rhythm of his shouts.*)

SIKON

(*To Getas*) Be off, then! 920
And now, [ho, boy!] Boy! Ladies! Gentlemen!
Ho, boy! Ho, porter!

KNEMON

Sir, are you mad? You'll smash the door to pieces!

SIKON

Could your people

[Lend] us nine rugs?

ΚΝΗΜΩΝ

πόθεν;

ΣΙΚΩΝ

καὶ παραπέτασμα βαρβαρικὸν ὑφαντὸν δίδοτε] ποδῶν τὸ μῆκος ἑκατόν.

ΚΝΗΜΩΝ

εἴθε μοι γένοιτο

925 ἱμάς] π[ο]θεν. γραῦ· ποῦ 'στιν ἡ γραῦς;

ΣΙΚΩΝ

ἐφ' ἑτέραν βαδίζω θύραν;

ΚΝΗΜΩΝ

ἀπαλλάγητε δή. γραῦ· Σιμίχη. κακόν σε κακῶς ἅπαντες ἀπολέσειαν οἱ θεοί. τί βούλει;

ΓΕΤΑΣ

κρατῆρα βούλομαι λαβεῖν χαλκοῦν μέγαν.

ΚΝΗΜΩΝ

τίς ἄν με στήσειεν ὀρθόν;

924–25 Supplementation here is highly speculative. 924 Suppl. tentatively Sandbach. *εκαστον* B. 925 Suppl. Gallavotti. *ἡ* om. B, suppl. ed. pr. 926–28 Speech-assignment thus given by ed. pr. (B has dicola after *σιμικη* so misspelled and *θεοι*). 926 *σε* Lloyd-Jones: *δε* B.

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[1] Such bowls were normally used for mixing wine with water, in order to provide the weakened drink customary at

KNEMON

Impossible!

SIKON

And [let us have (?)] a curtain
Of foreign weave, a hundred feet in length.

KNEMON

If I could only
Find a strap anywhere . . . Old woman! Oh, 925
where *is* the woman?

SIKON (*retreating into the background again*)

Ought I to try another door?

KNEMON

Oh, go away! Old woman,
Ho, Simiche! May all the gods blast *you* for all your
torments!

(*As Knemon curses the retreating Sikon, Getas darts forward again.*)

And what do *you* want?

GETAS

I should like to get a big bronze wine-bowl.[1]

KNEMON (*trying again to stand, but relapsing to a sitting position*)

Who'll put me on my feet?

Greek parties. Surviving examples in bronze are illustrated in W. Lamb, *Greek and Roman Bronzes*, London, 1929, pl. 82, and G. M. A. Richter, *A Handbook of Greek Art*, London and New York, 7th edition 1974, figs. 302 and 303.

ΣΙΚΩΝ

ἔστιν ὑμῖν, ἔστιν ὡς ἀληθῶς
τὸ παραπέτασμα, παππία.

ΚΝΗΜΩΝ

μὰ τὸν Δί'.

ΓΕΤΑΣ

οὐδ' ὁ κρατήρ;

ΚΝΗΜΩΝ

τὴν Σιμίχην ἀποκτενῶ.

ΣΙΚΩΝ

κάθου σὺ μηδὲ γρύζων.
φεύγεις ὄχλον, μισεῖς γυναῖκας, οὐκ ἐᾷς κομίζειν
εἰς ταὐτὸ τοῖς θύουσι σαυτόν· πάντα ταῦτ' ἀνέξει.
οὐδεὶς βοηθός σοι πάρεστι· πρῖε σαυτὸν αὐτοῦ.
ἄκουε δ' ἐξῆς πάντα τἄ[λ]λ' ..[....]τισ[
]αγκας οὐδὲ τὴν [.....].[.].[...]ι
ἐπεὶ παρῆλθ]ον αἱ γυναῖκες ἐ[νθάδ' αἱ] παρ' ὑμῶν,
τῇ σῇ γυν]αικὶ τῇ τε παιδὶ [περιβ]ολαὶ τὸ πρῶτον

930 μὰ τὸν Δί' Fraenkel, Quincey: παιδιον B. Change of speaker before οὐδ' suggested by ed. pr. (assignment to Getas first made by Kraus: B has no dicolon before ουδ'). 931 κάθου Arnott: καθευθε B. σὺ om. B, suppl. Sandbach. μηδὲ Gallavotti, Lloyd-Jones: μη (followed by a blank space four letters wide) B. 932 γυναικασμισεις B. 934 Corr. several: αυτοι B. 937–40 Supplementation here is very uncertain, and the text offered is merely *exempli gratia*. 937 Suppl. Arnott (ἐπεί), Handley (the rest). 938 τῇ σῇ γυν]αικὶ suppl. ed. pr., [περιβ]ολαὶ Quincey.

SIKON (*running forward to join Getas*)

You've got the curtain, yes, you really
Do have one, dad!

KNEMON

By Zeus, I don't!

GETAS

And not the wine-bowl, either? 930

KNEMON

I'll murder Simiche!

SIKON (*seriously*)

Sit still, and don't so much as murmur!
You shrink from crowds, you loathe the ladies, you
won't let us take you
To join the sacrificers. You must bear with all these
torments—
There's no-one here to help you, so just gnash your
teeth there fuming!
And listen to my tale of all the other things (?) [. . .] 935

(*The ending of line 935 and much of 936–37 are so badly torn in the papyrus that supplementation of 936 is totally impossible, of 935 and 937 highly speculative. Sikon, however, here begins his description of the events at the party in a flowery and poetic style which may have been traditional for such passages.*)

[. . . . . .] nor the [. . . . . .]
[And when (?)] the ladies of your party [made their
entrance here (?)], for
[Your] wife and daughter first there were affectionate
embraces (?),

καὶ δεξιώ]ματ'· οὐκ ἀηδὴς διατρ[ι]βή τις αὐτῶν.
μικ]ρ[ὸν δ'] ἄπωθεν ηὐτρέπιζον συμπόσιον ἐγώ τι
τοῖς ἀνδράσιν τούτοις. ἀκούεις; μὴ κάθευδε.

ΓΕΤΑΣ

μὴ γάρ.

ΚΝΗΜΩΝ

οἴμοι.

ΣΙΚΩΝ

τί δ'; οὐ βούλει παρεῖναι; πρόσ[εχε] καὶ τὰ λοιπά.
σπουδὴ γὰρ ἦν· ἐστρώννυον χ[α]μαὶ στιβάδα τραπέζας
ἔγωγε· τοῦτο γὰρ ποεῖν ἐμοὶ προσῆκ'. ἀκούεις;
μάγειρος ὢν γὰρ τυγχάνω· μέμνησο.

ΓΕΤΑΣ

μαλακὸς ἀνήρ.

ΣΙΚΩΝ

ἄλλος δὲ χερσὶν Εὔιον γέροντα πολιὸν ἤδη
ἔκλινε κοῖλον εἰς κύτος, μειγνύς τε νᾶμα Νυμφῶν

939 καὶ δεξιώ]ματ' suppl. Kraus. 940 Suppl. Bingen, Marzullo. ἄπωθεν Sandbach: ανωθεν B. 941–42 Change of speaker after μὴ γάρ suggested by Sandbach (B has no dicolon). 942 τί δ'; οὐ om. B, suppl. Kassel. 943 εστρωννυντ[ο] apparently B. στιβάδα Maas: στιβας B. 944 ἐμοὶ ed. pr.: εμε B. At the end of the line B has τὸν Διόνυσον, clearly a gloss on Εὔιον in 946. 945 Change of speaker indicated by several (B has a paragraphus under the line, possibly traces of a dicolon after ανηρ, and μεμνησοι in mistake for μεμνησο:).

[Hands clasped in greeting (?)]. Their behaviour
wasn't unattractive.
And there was I [not far (?)] away, arranging for the men here
A little party—aren't you listening? Don't fall asleep!

GETAS

No,
Not *that*!

(Here Sikon and Getas shake the weary Knemon, to keep his attention.)

KNEMON

Oh, dear!

SIKON

What? Don't you want to be there? Pay attention
To everything that follows. All was bustle. I was fixing
A straw couch on the ground, and laying tables. That was rightly
My business. Are you listening? I *am* a cook, remember!

GETAS (*aside, referring to Sikon*)

The man's a sissy[1]!

SIKON

Now a hoary patriarchal vintage[2]
Was tipped into a dimpled urn by hand of one who merged it

[1] This remark probably refers to Sikon's parodically effeminate gestures as he prepares to launch into his elaborately poetical description of the party.
[2] Literally, 'a hoary patriarchal Bacchus'.

ἐδεξιοῦτ' αὐτοῖς κύκλῳ, καὶ ταῖς γυναιξὶν ἄλλος.
ἦν δ' ὥσπερεὶ 's ἄμμον φοροίης· ταῦτα μανθάνεις σύ;
καί τις βραχεῖσα προσπόλων εὐήλικος προσώπου
ἄνθος κατεσκιασμένη χορεῖον εἰσέβαινε
ῥυθμὸν μετ' αἰσχύνης ὁμοῦ μέλλουσα καὶ τρέμουσα·
ἄλλη δὲ συγκαθῆπτε ταύτῃ χεῖρα κἀχόρευεν.

ΓΕΤΑΣ

ὦ πρᾶγμα πάνδεινον παθών—χόρευε, συνεπίβαινε.

ΚΝΗΜΩΝ

τί ποτ' ἔτι βούλεσθ', ἄθλιοι;

ΓΕΤΑΣ

μᾶλλον σὺ συνεπίβαινε.
ἄγροικος εἶ.

ΚΝΗΜΩΝ

μή, πρὸς θεῶν.

948 εδεξιουν B. 949 ὡσπερεὶ 'sDiano, Sydney seminar: ωσπερεις B. 950 Corr. London seminar: βρεχεισα B. 952 καὶ om. B, suppl. ed. pr. 953 αλλ'ηδη B. 954–55 Change of speaker before τί ποτ' indicated by ed. pr. (B has no dicolon at the end of line 954 and no paragraphus under it). 955 τί ποτ' ἔτι Householder, Marzullo: τυπτετι B. σὺ om. B, suppl. ed. pr. 956 Change of speaker after θεῶν indicated by ed. pr. (B has no dicolon).

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[1] This remark is allusive, but its point seems to be the old Greek chestnut, so prominent in comedy, about women's

With naiad springs, then pledged the men all round
the cave. Another
Man pledged the ladies. *This* was just like irrigating
beach sand.[1]
You fathom that? One of the maids who'd quaffed
too much now shrouded
The bloom of her fair youthful face, and then began
the rhythmic
Pulse of a dance, demurely though, both hesitant and
trembling.
A second girl joined hands with her, and shared the
steps.

GETAS (*to Knemon, as if at first pitying him*)

Poor victim
Of a quite awful accident—now dance, stand up, we'll
help you!

(*Here Getas and Sikon suddenly pull Knemon to his feet, and try to make him dance with them.*)

KNEMON

You pests, what is it *now* you want?

GETAS

Just try, stand up, we'll help you!
You're clumsy.

KNEMON

By the gods, don't do that!

bibulousness. Women's throats, says Sikon, are like sand: they can absorb vast quantities of liquid very easily.

ΓΕΤΑΣ

οὐκοῦν φέρωμεν εἴσω
ἤδη σε.

ΚΝΗΜΩΝ

τί ποήσω;

ΓΕΤΑΣ

χόρευε δὴ σύ.

ΚΝΗΜΩΝ

φέρετε· κρεῖττον
ἴσως ὑπομένειν ἐστὶ τἀκεῖ.

ΓΕΤΑΣ

νοῦν ἔχεις. κρατοῦμεν.
ὦ καλλίνικοι. παῖ Δόναξ, Σίκων, Σύρε,
960 αἴρεσθε τοῦτον, εἰσφέρετε. φύλαττε δὴ

957 *τί ποήσω* assigned to Knemon by ed. pr. (B has no dicola before and after these words). 958 τα *κεικακα* B. *κρατοῦμεν* several: *κρατου* B. 959 Σύρε Maas: *συγε* B.

GETAS

Let us take you in, then,
Now.

KNEMON

Oh, what shall I do?

GETAS (*as if to renew the dance charade*)

Dance . . .

KNEMON

Take me in, perhaps it's better
To face the tortures in the cave!

GETAS

You're showing sense. We've triumphed!

(*The victory of Getas and Sikon over Knemon virtually ends the play. All that remains is a brief finale, marked by a reversion of the metre to iambic trimeters, and including at least two features traditional to Greek comedy. These are the procession off the stage of revellers* (κῶμος) *wearing garlands and carrying torches* (*the stage time is now late evening or night, at the end of this play's long day*), *and the concluding appeal to the goddess Athena, daughter of Zeus, under her title of* Νίκη, *Victory.—Getas continues speaking.*)

Hurrah, we've won! Hi, boy Donax, Sikon,
And Syros—lift him up and take him in. 960

(*At Getas' command Donax and Syros, two supernumerary slaves, emerge from the shrine, and with Sikon's help they lift Knemon up and prepare to carry him into the cave with them. Getas now turns to address Knemon.*)

σεαυτόν, ὡς ἐάν σε παρακινοῦντά τι
λάβωμεν αὖτις, οὐδὲ μετρίως ἴσθ' ὅτι
χρησόμεθά σοι τὸ τηνικαῦτ'. ἀλλ' ἐκδότω
στεφάνους τις ἡμῖν, δᾷδα.

ΣΙΚΩΝ

τουτονὶ λαβέ.

ΓΕΤΑΣ

εἶἐν· συνησθέντες κατηγωνισμένοις
ἡμῖν τὸν ἐργώδη γέροντα, φιλοφρόνως
μειράκια, παῖδες, ἄνδρες ἐπικροτήσατε.
(= KT *Epit.* fr. 11) ἡ δ' εὐπάτειρα φιλόγελώς τε παρθένος
Νίκη μεθ' ἡμῶν εὐμενὴς ἕποιτ' ἀεί.

963 τηνικαῦτ'. ἀλλ' London seminar, Thierfelder: τηνικαδω B. 964–5 Change of speaker after λαβέ indicated by several (B has no dicolon). 965 ευνησθεντες B.

And *you* watch out, for in the future if
We catch you causing any trouble, we'll
Not treat you gently then at all, be sure!
Give us a torch and garlands, someone.

(*Donax and Syros doubtless at their entrance brought with them a supply of garlands and torches, and now these are distributed to the characters on stage. Sikon offers a garland ostentatiously to Knemon.*)

SIKON

You take this.

(*Sikon and the two supernumeraries disappear now with Knemon into the cave, leaving Getas alone to deliver his epilogue to the audience.*)

GETAS

Well, if you've all enjoyed our victory
With this old nuisance, we request your kind
Applause—youths, boys and men! May Victory,
That merry virgin, born of noble line,
Attend us with her favour all our days!

(*Exit Getas, into the cave.*)